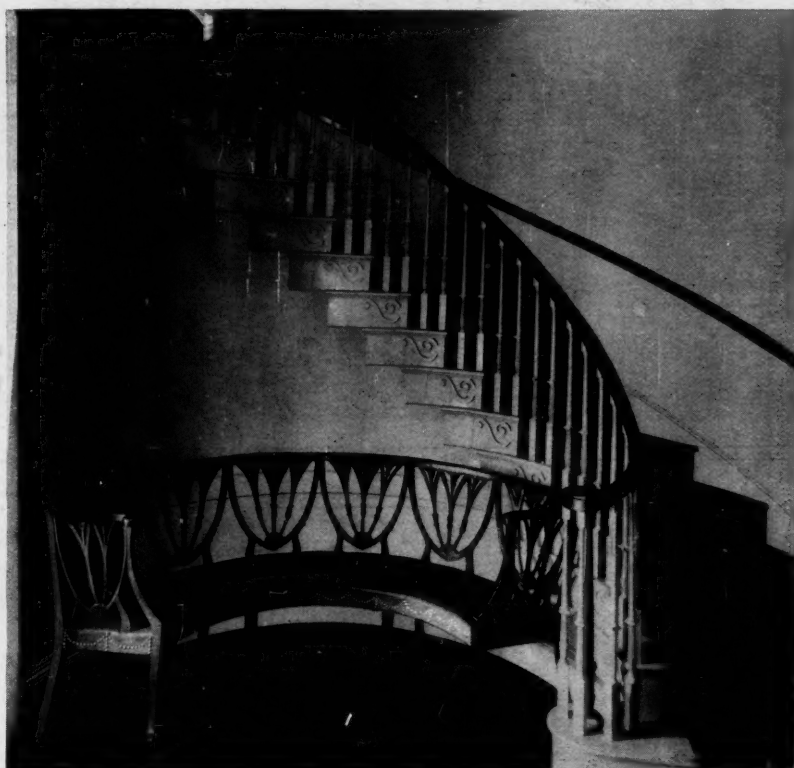


# ANTIQUES

*January, 1922*



CURVED SETTEE IN THE HOME OF  
MR. WINSLOW PIERCE  
PORTSMOUTH NEW HAMPSHIRE



PUBLISHED MONTHLY AT BOSTON MASSACHUSETTS

## FLORIAN PAPP, *Antiques*

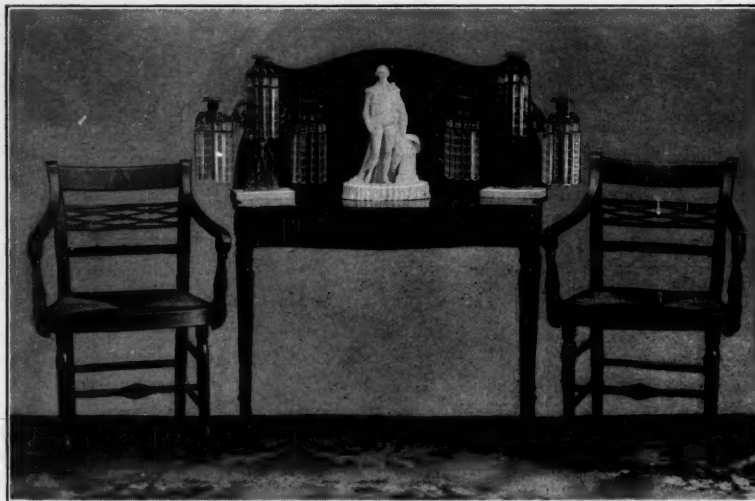
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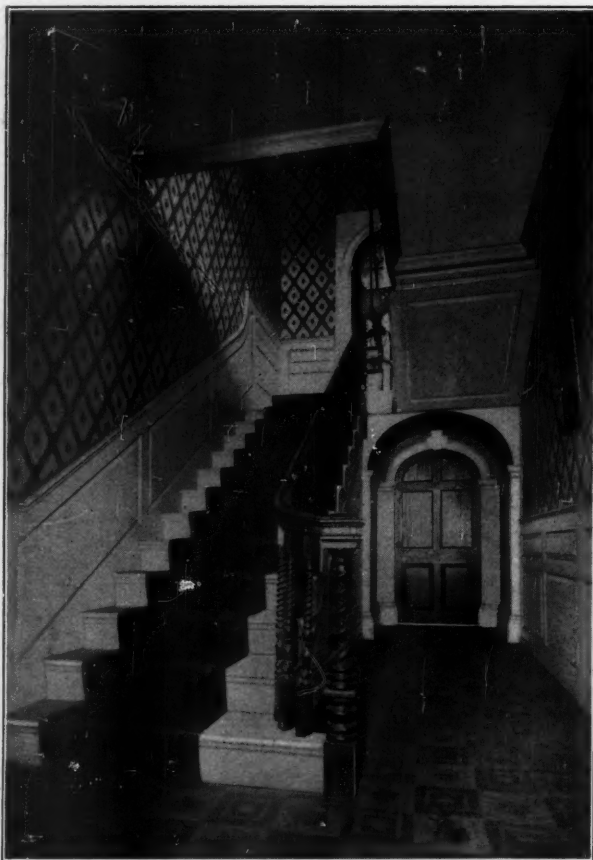
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# ANTIQUES

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## T A B L E *o f* C O N T E N T S

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Volume I

JANUARY, 1922

Number I

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*Note on Cover Picture:* The Pierce mansion in Portsmouth, built about 1793, after designs by Bulfinch, is occupied today by a descendant of the original owner. The curved settee illustrated was made to order in England to occupy a niche in the circular main hall of the house. Heppelwhite in detail, the shield forms of the back show truncation in behalf of structural solidity. The treatment of the arms, too, in their inclusion of the shield design, and the consequent retention of the high rail, is unusual.

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*The application of ANTIQUES for entry as second-class matter is pending.*



A CHILD'S PARADISE

*Photograph by Charles Darling*

A little girl's room in the Ives residence, Danbury, Connecticut, furnished with old-time miniature furniture. In date, these pieces represent at least two centuries and are the product of various decades within this long period. They find unity in their appeal to the changeless spirit of childhood.

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# ANTIQUES

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A MAGAZINE for Collectors and Others WHO FIND  
INTEREST IN *TIMES PAST* & IN THE  
ARTICLES OF DAILY USE & ADORNMENT  
DEvised BY THE FOREFATHERS

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Published Monthly at 683 ATLANTIC AVENUE, Boston, Massachusetts  
SUBSCRIPTION RATE, \$4.00 FOR ONE YEAR. PRICE FOR A SINGLE COPY, 50 CENTS

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Volume I

JANUARY, 1922

Number I

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## ANTIQUES Speaks for Itself

YES, this is ANTIQUES: Volume one, Number one; venturing into a super-modern world, a world self-consciously intent upon newness; purposefully disdainful of tradition, sublimely certain of its own special ability to invent, devise, design in and for the future, in terms of developing future requirement, without recourse to an obviously, indeed confessedly, incompetent past. These are the days when the mahogany of time-worn experience is being split into kindling wood, or jammed ruthlessly up attic, or sold, with other heirlooms, to the junkman. For a new golden age is in progress—in morals, in politics, in philosophy of living—an age keenly slining beyond the boilingest inundation to dull its resplendent enamel. Even if, in substance and design, it proves, in due course, to be of golden oak: today it glitters,—and it is yellow.

To peck completely through the shell and to totter forth into such an age requires some courage—foolhardiness perhaps. Yet there are arguments to the contrary. The past is, indeed, sorely disprised; yet there are those who love it; many more who respect it—sometimes pity it—if for no other reason than that it is progenitor of the present.

### *As for the Past*

And among these defenders of the past there are some who realize that, in the field of many, at least, of the arts, things *have* been done as well as human inventiveness and workmanlike precision can do them; far better indeed than they are likely ever to be done again, now that the enthusiasm of seeking the perfect solution of fresh problems has, perforce, given way to the search for novelty for novelty's sake.

Of such folk is the tribe of connoisseurs.

Others, of more friendly and homely complexion, find in the industrial arts and crafts of times gone the avenue of humane acquaintance with their forefathers. A line of teapots is more to them than a line of teapots; it is the fruit of the tree of genealogy. From prehistoric shell-heap to top shelf in attic cupboard, they follow the progress of man's domestication by the pattern of the shackles of his domestic enslavement—the articles of his household use.

And of such folk is the tribe of amateurs.

There are yet others who experience, in the search for the rare or the remote, a peculiar zest, like the zest of hunter or fisherman. They are forever stalking their game—never quite sure what it may prove to be—minnow or sea-serpent, mephitis or mastadon. But they court the encounter; go prodding and prying after it; and drag home their varied spoils delightedly.

And of such folk is the tribe of collectors.

Seldom is one privileged to meet an exemplar of one of these tribes who is not strongly infected with the characteristics of the other two. The collector—unless his instinct is purely of the squirrel or the magpie order—invariably becomes an amateur, and frequently develops into a connoisseur; while it is manifestly difficult to become amateur or connoisseur without first having suffered the exquisite pangs of the collector.

### *Collectors' Kinship*

Collecting, it may further be observed, is not a matter of money; but of state of mind. The up-country photographer, cherishing his blue china plates,



shifting and trading to achieve satisfactory completion of his set, is soul kin to the autocrat who ransacks Europe for the spoil of emperors. Nor is this kinship dependent upon identity of specific interest: the essential element is that of general attitude.

Failure to recognize this underlying unity among collectors is probably responsible for failure, in America at least, to offer them the common rallying ground which a magazine might be expected to provide. Books a-plenty on various aspects of collecting have been written and eagerly consumed; no week passes without the publication of an article dealing with arts and crafts of the old order in Europe and America, but no magazine devoted exclusively to the needs and interests of the student and collector has as yet been projected in the United States.

### *Meetin' Time*

There is apparently, all in all, sufficient preaching; but the experience meeting, which is the real place of rapture for all true zealots, has been left out of account. The end and aim of ANTIQUES is to encourage the experience meeting. This magazine will not be the meeting; it could not be if it wanted to. But it can offer the place and some kind of leadership to start the discussion, and some kind of tact to persuade Brother Ira that it is time for him to yield the floor to Sister Mehitabel and, in proper sequence, Sister Mehitabel that it is curfew hour and time to bring the session to a close.

Some of the leadership—at first anyway—may sound like preaching, the usual kind. Much of it will be; but with this difference: the congregation is cordially invited (as the son of Erin put it) to “jaw back.” Verily, the more of that the better. Have you examples of the things illustrated and discussed which are better than those shown? Can you produce something that would complete a limping set of crockery, pewter, or furniture? Have you ancient letters or documents that throw light on the making or the selling of old handicrafts? Do you think that the slip-pottery of the Pennsylvania Dutch is more like old Staffordshire than the similar New England were? Have you any profound notions as to whence came the patterns for hooked rugs? Do you disagree with the preacher, or with the brother who has taken issue with his deliverances? If you do, please say so.

And if you have a question to ask, ask it, without confusion and without hesitation. If there is a possible answer, some one among the readers of ANTIQUES will know it. Occasionally, too, in such matters, there may occur gleams of editorial intelligence.

### *As for Policy*

Without being a formal statement of policy, the sentences just preceding should, at any rate, con-

vey a clear impression of the attitude and intent of ANTIQUES. This magazine hopes to be authoritative. That is one reason for inviting criticism—open criticism, to the end of closed conclusions. It hopes to avoid twaddle. The occasional blurb\* is perhaps unavoidable; but pervasive blurbosity does not comport with the proprieties of the old order.

ANTIQUES' concern for illustrations will be to have their size proportioned to reasonable definition of important detail in the object shown, rather than to the decorative exigencies of a well-spotted page.

### *Things to be Left Undone*

There is a variety of topics with which ANTIQUES will not concern itself. The field of ancient art and archaeology is already well covered in periodicals, domestic and foreign. The painting and sculpture of the middle ages, of the Renaissance, and of the present era, are similarly cared for. Venerable objects, as purely decorative adjuncts of the home, this magazine will leave, with most other aspects of household architecture and furnishing, to the ably conducted journals being published. The list that remains is sufficiently formidable in its inclusiveness.

Here is the pre-natal statement of it. Like the program of the college minstrel show, it is subject to change, without notice,—and without doubt. Says the advance circular: “It is expected that, in various issues, the following subjects will be treated:

Arms	Fabrics	Pottery
Armor	Furniture	Porcelain
Books	Glassware	Pewter
Bronzes	Hardware	Rugs
China	Jewelry	Samplers
Clocks	Laces	Silverware
Coins	Lamps	Stamps
Draperies	Medals	Tapestries
Etchings	Paintings	Wall Coverings

### *The Reader First*

ANTIQUES is quite sure that its first obligation is to its readers. If they develop a defending faith in their magazine (“their” is used advisedly) the advertisers will, presently, come yammering for space.

Obligation to readers implies more things than pen can enumerate. But a few of them may be named. In general, there must be news of what is going on in the world where objects of art and handicraft change ownership. ANTIQUES hopes to publish advance notices of all auctions or sales that are of interest or

\*The acute etymologist will observe in the use of “blurb” an example of transfer from original meanings. Properly the ecstatic embroidery on the paper counterpane that protects the cover of a new book, the word is here applied to the sweetly vacuous, or vacuously sweet, dilutions of thought that frequently pass current as captions for illustrations.



importance, and to record, as well, the outcome of these alluring occurrences. It hopes to maintain, at all times, a brief bibliography of different kinds of collecting and to expedite the securing of any of the books noted,—this in addition to current reviews of new books.

Month by month, it will offer a resumé of articles in current periodicals, which may prove helpful to the collector. News of interesting additions to the museums, libraries, and historical society collections of the United States will appear in each issue; and the availability of the various collections in these institutions for study and comparison will be indicated as clearly as opportunity permits.

### *The Museum as First Aid*

The American museum has ceased to be a catacomb of things distinguished mainly by being defunct, its corridors to be trodden in swift silence, its custodians to be viewed with trepidation as the pups of Cerberus.

A truly vital spirit has made it, instead, a haven of helpful witnesses to things and peoples past. It has become, increasingly, the normal, as well as the rightful, place of visitation for the collector who is passing or has passed into the stage either of amateur or of connoisseur and who seeks trustworthy bases for critical study and comparison.

### *Historical Societies Likewise*

This new and increasingly affirmative aspect of the art museum is becoming, likewise, characteristic of those other long-time preservative and conservative institutions, the public library and the historical, or antiquarian, society.

ANTIQUES desires to give this aspect all possible encouragement. A series of articles on historical societies is already planned. These articles, however, will not be primarily historical, their chief intent being to acquaint the readers of ANTIQUES with the whereabouts of readily available material.

### *A Criticism Foreseen and Accepted*

After such an array of brave words and fair promises, it may yet not be surprising if a brother rises from the rear row and remarks that he is pained to detect in this first number an unduly dominant aroma of cod fish—this being his not altogether subtle way of suggesting that early New England concerns occupy a rather disproportionate amount of space in these pages.

Probably the brother is right. But ANTIQUES, merely because it happens to be published in Boston, has no intention of sticking immovably to New England. To get anywhere, however, a start must be made from somewhere—. Why not make it from the Hub?

Later on ANTIQUES will so some traveling abroad. Not all foreign objects of art and handicraft come to America through the medium of the exclusive sales rooms in London and Paris. There are pawn shops and back alley book-stalls and obscure junk dealers in every European city—more of them, perhaps, than in America. These the enterprising tourist, blessed with a well-worn suit of clothes and some fragments of a foreign tongue, will find, at least, interest in hunting out for the examining of their wares. Not infrequently, as Autolycus suggests in his foreign correspondence, their search may be more concretely rewarded.

Those rare and splendid examples of superb design and workmanship that were created for the nobility of royal states are accessible to so few persons as to make them unsuitable for extended specific consideration in a magazine intended for the general collector. Yet fashions were set and styles were devised by those foremost designers and makers who were in the service of the nobility.

Lesser folk modified and adapted them to meet the simpler requirements and more restricted purses of an every-day clientele. The nature of these modifications and adaptations is often extremely interesting.

### *Before Going to Press*

Much material has, for lack of space, been crowded out of this number. Other material, particularly items of current interest, has suffered severe, if not fatal, amputation. As soon as conditions warrant, ANTIQUES will expand in number of pages. Meanwhile its proportioning, as to both substance and typography, will undergo some alteration to meet changing needs.

While these things are in process, the readers of ANTIQUES are invited to make use of all the facilities of the magazine; to ask questions, to call for help, to suggest the ground that they would like to have covered. Formal contributions, too, will be welcomed; but since the effort of ANTIQUES will increasingly be, in any one discussion, to secure thoroughness within a limited area of research, consultation with the editors should, ordinarily, precede preparation of manuscript.

### *Finally*

Finally, ANTIQUES begs the friendly co-operation of collectors, amateurs, connoisseurs, of museum folk, of librarians, of dealers, and of all genial and generous persons who have either a scientific or a gossiping interest in the producers and products of earlier times. No one has yet found a satisfactory means of prolonging life by adding comfortably to its latter end. But there is indefinite prolongation to be had by hooking up the beginning with those clouds of glory that came trailing with us into life and have somewhere been discarded along the way.

## Playthings of the Past

By ALICE VAN LEER CARRICK



LATE EIGHTEENTH CENTURY DOLL

*Owned by the author*  
Made of paper mache and dressed as were all "babies" of that time, as a mature woman.

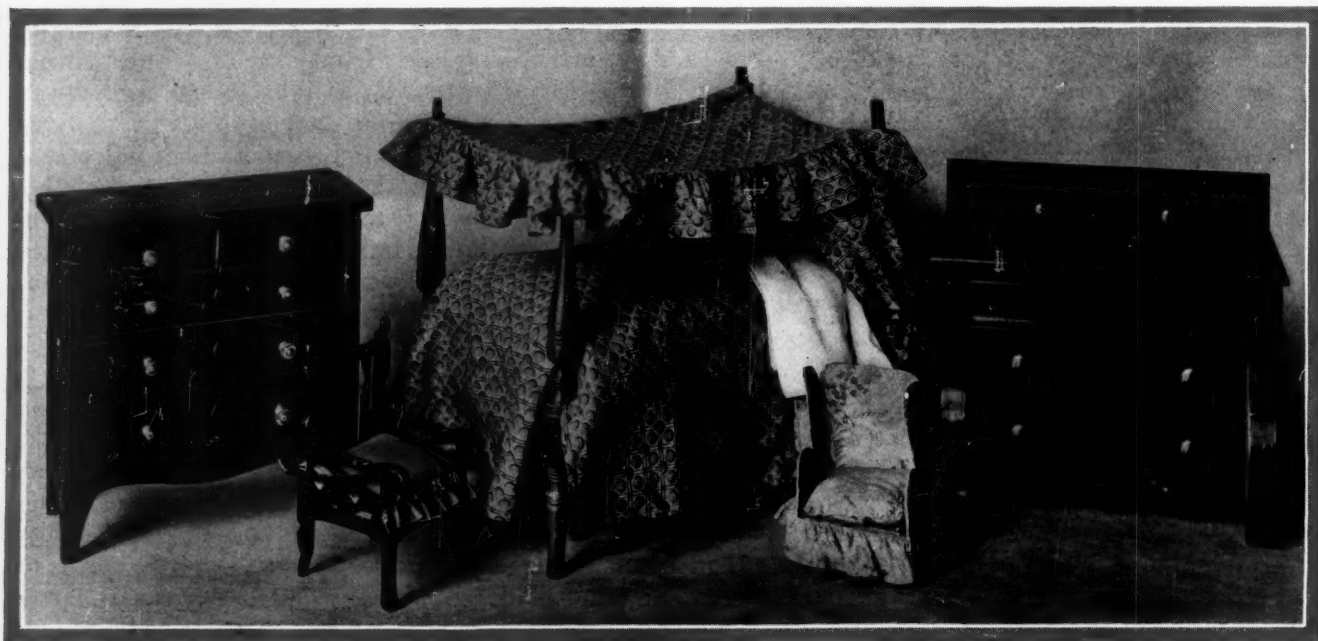
**D**ID you know that we were playing with dolls again; that attics and shops are being ransacked for the old toys: for dolls and dresses, bureaus and high-boys, china and tiny trunks; and quaintly amusing games? Always somebody has been interested in these revealing playthings, these toys that so reflect bygone days, but now it is a taste rapidly developing, and many of us are as frankly delighted with a doll's set of Nankin as we would be with the real one, or chase the elusive shadow of a little fiddleback chair as earnestly as we would a piece ten times as large. It is a worthy interest, for dolls are as old as mankind, and they and their small belongings mirror the past; they represent the dailiness of life, mimicking the human beings about them. What dolls did

was the usual thing, and just for this very reason, they and their houses, their gowns, their prancing horses and minikin toys, are of infinite historical value; periods can be accurately studied from them.

Mrs. Nevil-Jackson, who likes toys as well as she does silhouettes, and who writes about them with equal charm, says in her *Toys of Other Days*, "The architecture

of dolls' houses always corresponds with great nicety to the prevailing taste of the day in which they were made." Again, a little later, having described the famous Strome dolls' house in the Nuremberg Museum, she goes on, "It will be seen that there is a virtue in old dolls' houses which new ones can never have; not only are we enabled to see the intimate domestic life of the day, to peep, as it were, into the family menage, and see the people as they lived, but the miniature surroundings themselves are of great value, for they all are made well and durable, in the most suitable manner, however costly. The rooms show the finest workmanship in paneling, carving, and ceiling decoration; paintings hang upon the wall; in some cases tapestry hangings are used. Real silver utensils, carvings of ivory, inlay of mother-o'-pearl, are there, while the furniture is frequently of great intrinsic value."

I suppose, if you were very ambitious, you might begin your collection with the desire for such a house (almost as unreachable as a castle in Spain!), or for some of those bead-haired Egyptians, older by a thousand years than the birth of Christ; or the beautifully modeled ivory dolls of early Greece; or for a royal *poupee* like the one costing 22,000 francs that was given by the Duchesse d'Orleans to the Infanta of Spain in 1722. The variety is vast, and your choice need not be confined. Rag dolls and wax dolls were known to early civilizations, but the fragile wax images, alas, have entirely disappeared. The Greeks made jointed dolls; and, for centuries, fashion puppets have been used just as they are today. Oddly



DOLL'S BED, BUREAU, AND TWO CHAIRS

The high-post, chintz-covered bed is a late eighteenth century expression, while the two bureaus are probably early nineteenth, the Hepplewhite piece being much earlier than the sleigh-front. Early nineteenth century chairs.

Essex Institute



enough, these fashion puppets (their use once past, they certainly became playthings for children) never were considered contraband until the First Empire. Although wars raged and kingdoms perished, they passed unchallenged. It was then, too, that the word "doll" first began to be generally used; before that they were called *puppets* and *babies*. In the seventeenth century in England they were often called "Bartholomew babies" because they were sold in such quantities at the great Bartholomew Fair, and a well-known eighteenth century rhyme ran,

"What children of Holland take pleasure in making,  
The children of England take pleasure in breaking."

Hence the name "Flanders babies." In the early nineteenth century three interesting doll-developments took place: a patent was granted for the first talking doll; eyes were made to open and shut; and dolls as children began to be popular. Before this, they had been grown ladies, grandiloquently dressed,—a fashion, I am inclined to think, that persisted later in America than in Europe.

Now do not be discouraged at the magnificence of what has gone before; regard it as an historical preamble. For myself, I prefer the furniture of the seventeenth and eighteenth centuries in real life, and I am more than content with the doll reflection of the eighteenth and early nineteenth: which is just about "middlingly" hard to get, for the simple pieces, and just about suited to a "middling" purse. I am at the beginning of my collection, with a good "low-poster," an admirable ten-inch fiddleback chair (my last, best gift from Salem), a late eighteenth century doll, and several pieces of glass and



DOLL'S CLOTHES ABOUT 1840

Essex Institute

china to my credit. And I am on the trail of a small bureau but, alackaday, I just missed getting a charming little cradle with its tiny patchwork quilt neatly tucked inside. Perhaps I am proudest of my doll although she is not in the least pretty; *papier-maché* is what she is made of, with pipe-stem legs and arms, and a face that is what a North Country acquaintance of mine calls "plain featured." But she is engagingly dressed, a little thread-lace cap, a calimanco gown, a printed muslin apron. And, unlike some of the grand French court lady-dolls, she has an abundance of lingerie: "dimothy" petticoats, flannel and cambric petticoats, so that her gown billows amply. She came from a little hill-town in Vermont, from a house that had been filled with lovely old things; old furniture, old glass, old china, the sort of beauty

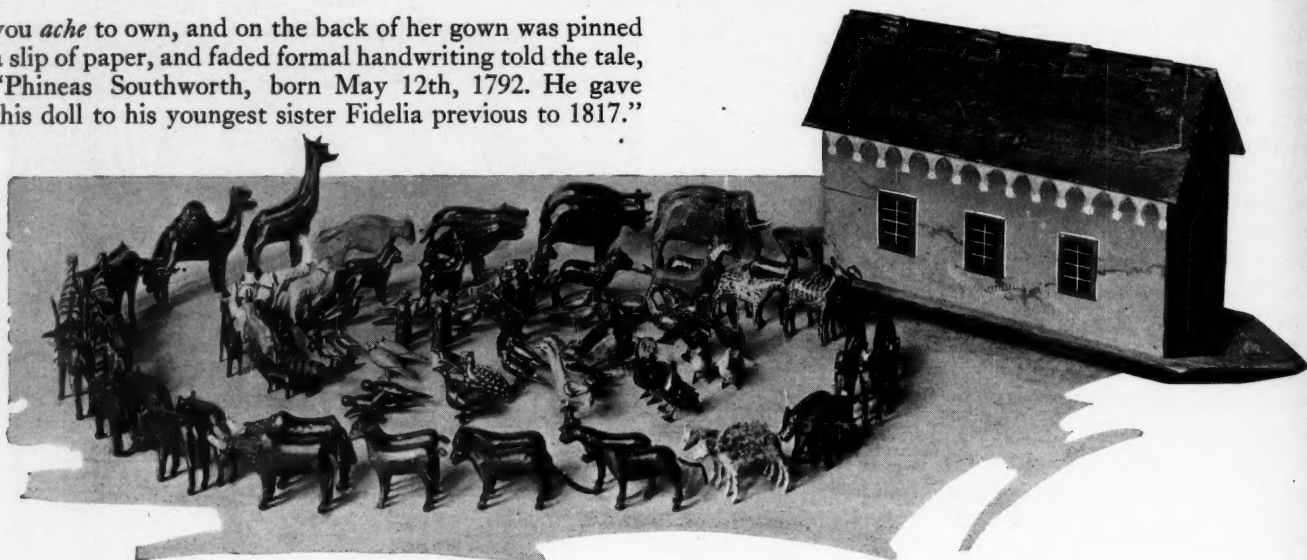


HIGHBOY, DOLL, AND CRADLE

Essex Institute

The highboy was made in Salem in the late eighteenth century. The cradle was made by one of the British prisoners of the War of 1812 on the prison ship in Salem Harbor. The doll dates from 1809.

you *ache* to own, and on the back of her gown was pinned a slip of paper, and faded formal handwriting told the tale, "Phineas Southworth, born May 12th, 1792. He gave this doll to his youngest sister Fidelia previous to 1817."



#### NOAH'S ARK

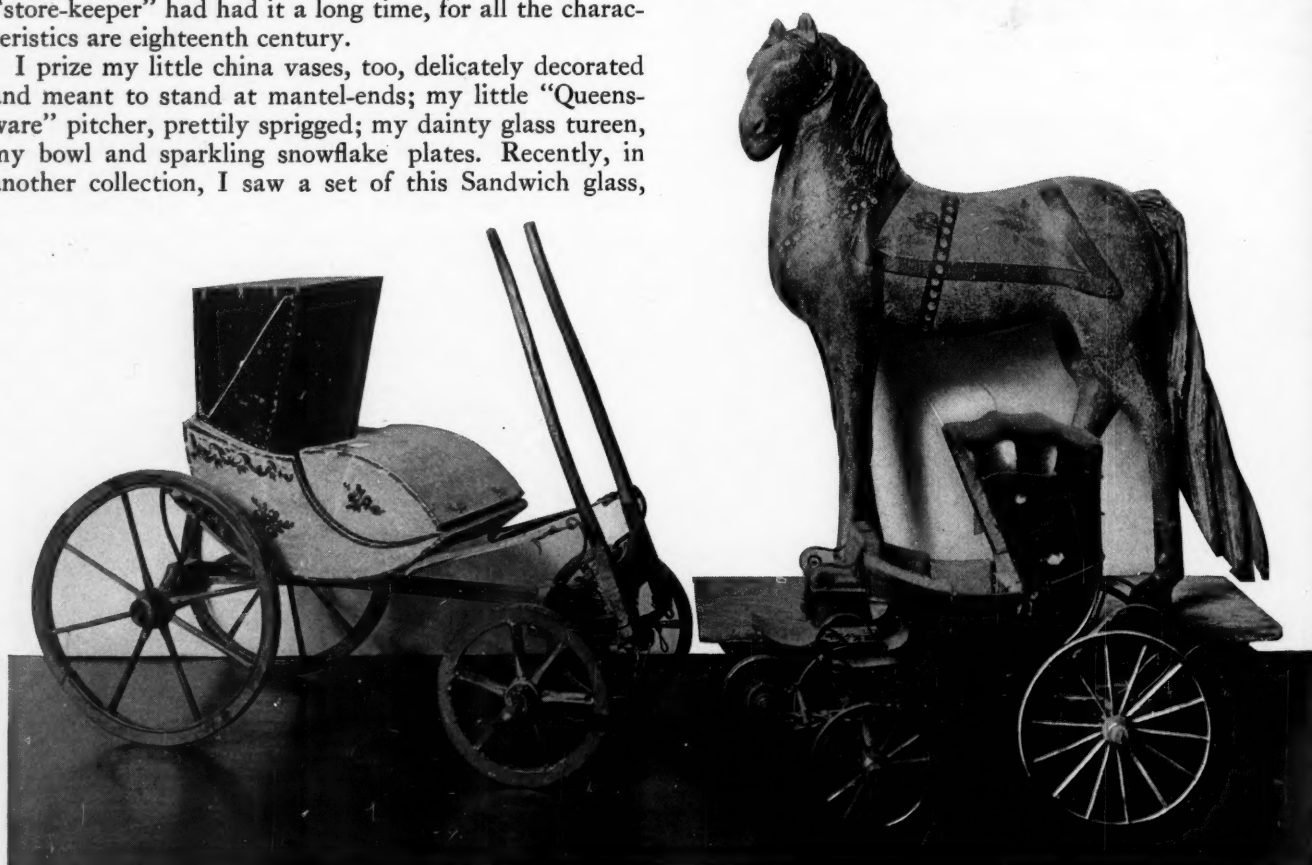
This, finest, largest, and completest that I have ever seen, belonged to an old lady who was born in 1795. Therefore it must be at least a century old, rather more, I should say.

Essex Institute

Further inquiry showed that this same Phineas had lived, a contented daguerreotypist in his native town, till, caught by the gold fever, he left home, and was lost crossing the Isthmus in '49. But I think he gave the dolly to little Fidelia earlier than 1817; or perhaps the "store-keeper" had had it a long time, for all the characteristics are eighteenth century.

I prize my little china vases, too, delicately decorated and meant to stand at mantel-ends; my little "Queensware" pitcher, prettily sprigged; my dainty glass tureen, my bowl and sparkling snowflake plates. Recently, in another collection, I saw a set of this Sandwich glass,

made somewhere in the early thirties, and kept carefully ever since; cups and saucers, bowls and plates, two pitchers, and charming, lacy platters. Deming Jarves must have had an interest in childhood for so many of these toys were made at his glass-factory; I have even seen

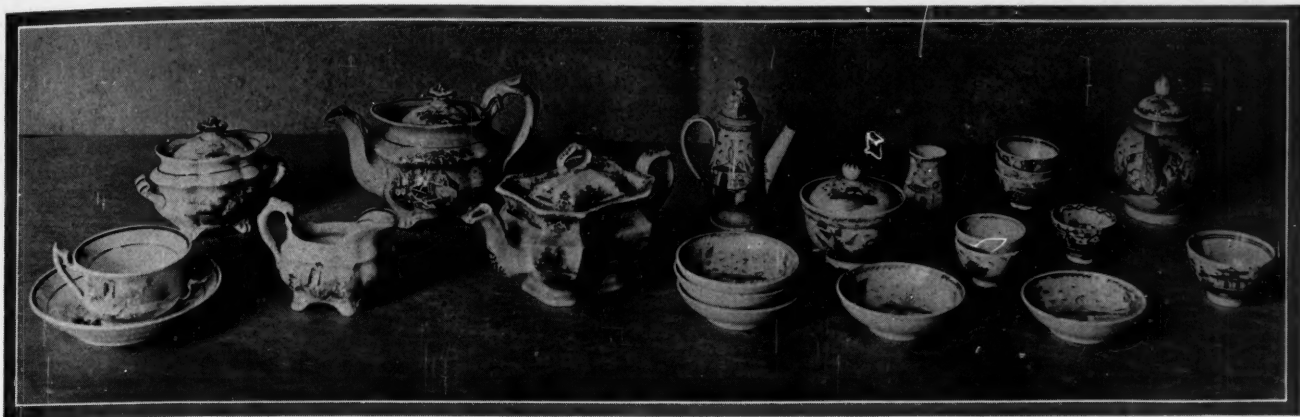


#### HORSE AND CARRIAGES

The toy horse, hand-carved, and a very excellent piece of work, stands fifteen inches high; its date is very easily nineteenth century. The toy phaeton was made before 1800, and the barouche was a little model made after the first real barouche that appeared in Salem in 1822. The legend is that it created great excitement.

Essex Institute





DOLLS' TEA SETS

Old Nankin and Staffordshire transfer ware. Early nineteenth century.

Essex Institute

little flat-irons of the glass, but, of course, time has swept away many broken pieces of such fragility.

Do you want to see old dolls and their belongings, old toys, old games? If you do journey to Salem, and, when you get there, go to the Essex Institute. (By the way, once in Salem, speak of it as *The Institute*; it's as necessary as saying *The Atlantic* in Boston.) Here you will see them in abundance and variety; little dolls and big dolls, pretty ones and plain. Quite at the end of the gallery—you walk between rows of gorgeous costumes that must have made old Salem as gay as a garden in bygone generations—you will find a grouping of toys. In a carriage made of wicker, with a long body like a cradle and a green cloth arching over the willow frame for a hood, swung on two wheels and dragged by a long handle painted with yellow designs, lies a doll eighteen inches long. A "lady" doll, but such a pretty one that any little girl would like to own her; a really lovely, serene face, with rippled, dark-brown hair primly banded over her modest ears, blue, blue eyes, and a rosebud mouth that must have been formed by saying, "Prunes, plums, and prisms." Her dress is a long-waisted, caped affair of azure and green figured poplin, and on a clothes-horse, two feet high, hang checked and figured petticoats that she might have worn, and a very grand plaid silk jacket for best. And were those two bureaus, each a little more than nine inches high; one Hepplewhite with a diamond inlay and little ivory knobs, the other "sleigh-front" (but not offensively so!), the places where she kept her clothes, do you think?

Most of the dolls live in their own especial section at the foot of the gallery, however, and you must not fail to see that set of Spanish dolls brought over in 1795 by Captain James Cheever. Haughty wax ladies, they suggest in their bearing and the expression of their long, aristocratic faces the countesses Goya painted. The group of French dolls (there are four of them) are characteristic, and charming, too. The neck and shoulders are carefully moulded, though the trunk, legs and arms (after the usual method) are little formed. But their faces are really pretty; red-cheeked, brown-eyed, and they are even "chic" although their gauzy gowns are tattering away. Then there is a doll made in 1800 by Sallie Hill, who, also, braided her a neat bonnet of straw; and a still older

doll, the work of Miss E. Kimball in 1795. She represents an old, old lady with a face like a withered hickory nut, and appropriately, she sits in an ancient, chintz-covered wing-chair. The 1809 doll is much prettier, but perhaps she was fashioned in France, for her cheeks are very rosy and her eyes are very brown. Moreover, she wears a gown of embroidered mull and net over pink satin, and is further adorned with a necklace of pearls. There is another larger doll made in Paris but a generation later for her date is '38. Still, some fashions must have persisted, for she, too, is dressed in pink flounced with net and a mull fichu, while her hat flares widely and is edged with fringe. You could spend whole days studying these cases for there are more than a hundred dolls, and each one is worth your attention: Scotch dolls and sailor dolls; dolls with checked dresses and dolls with spotted dresses, and a few wearing modest, concealing pantallettes. These represent the child doll, and, as you know, they were rare. Two of my particular favorites are the demure lady of 1840 with her sprigged gown edged with tatting and a fetching straw bonnet tied by blue ribbons under her chin, and "Annie, 1847," who is a cheerful, red-cheeked, black-eyed lassie, clad in an elaborate crimson checked silk gown and cape trimmed with black lace, and who has a very fine wardrobe displayed beside her: capes and jackets and basques and flowered dresses.

Do not pass by (and I know you will not for they are among the Institute's chiefest toy-treasures) those cleverly made groups, the work of old Mrs. Cleveland. The "Abolition Dolls" are hers, and "The Sick Chamber," and "The Second Wife," the latter, strangely enough, showing the same type of carpet used over half a century earlier in the "Voltaire in his Study" group in the Musée Carnavalet. To my mind a more charming family, for the two first are a little lugubrious, is the nurse holding the baby, the old grandmother, muslin cap and fichu, dangling housewife and all; and two children, a Rollo-like boy driving a little sister in modest pantallettes. I am told that Mrs. Cleveland was most particular to choose smooth white kid for the children's faces so that a completely unwrinkled effect might be obtained. In a private collection I saw another smaller group, "The Old Woman Who Lived in a Shoe," delightfully conceived, and meticulous even to the children's toys, and

I was informed that "The Quilting Bee" was one of her best, but that I was unable to discover. Beginning in 1840 Mrs. Cleveland amused herself by this work until the year of her death in 1865, accompanying each group, I learned, with an original poem.

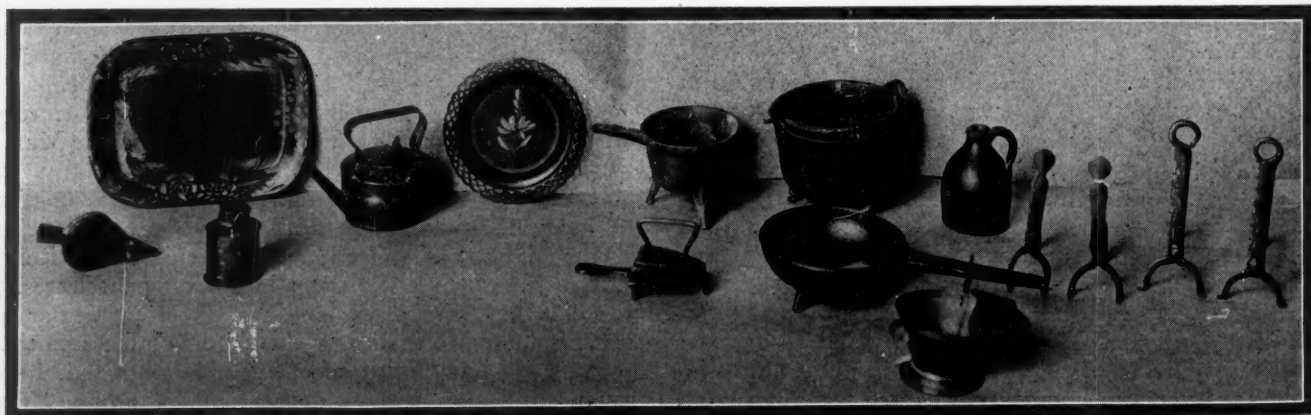
No wonder Salem ladies sewed so skilfully. They began when they were tiny things working for their dolls. Such stitchery as these little, unsung Jenny Wrens accomplished! Such delicately embroidered bonnets and tiny handkerchiefs marked quite as real people's were. Even gentleman-dolls were considered, for I have seen a very fine waistcoat and minute stocks and ruffled shirt-fronts. Mittens and socks, too,—my thumb would go in one comfortably—and they must have been knitted from gossamer floss on all but invisible needles; not only knitted, but purled, and bordered with blue in the elegantest manner. Oh, I assure you, these Salem dolls were well-dressed: shoes and stockings they had, and aprons and silk gowns and calimanco gowns, embroidered dresses and highwaisted frocks of white muslin. Even there is a pair of old, *old* gum rubbers, queer, pinkish brown, and stamped all over with a flowered pattern, just like the ones that Eleanor Putnam lamented having had to wear. Moreover, these Salem dolls were neat and orderly as well as elaborately dressed; they had a "place for everything and everything in its place." One tiny trunk, an engaging thing that any child would have loved, is covered with browned French paper which shows a gay Carnival scene, and written inside are the words, "Mary Sutton, her trunk, 1773." There is, also, a delightful miniature hat-box three and a half inches long with a cover-design of a pheasant on a flowering bough. Pretty enough as it is, but open it and you will see its *raison d'être*, a captivating little Leghorn bonnet with pink "taffetas" ribbon.

And I am sure that these dolls were excellent house-keepers. I know for I have seen the stencil trays and tea-caddies and kettles, the skillets and spiders and sad-irons, the andirons and burnished coal-hods. Besides, there are sets of wooden dishes and wine-glasses; a blue Nankin teapot and hot-water jug and little, handleless cups, all old Nankin, and a Staffordshire tea-set, gray-brown transfer upon a creamy ground.

And of course they had a great deal of furniture. There

is, for instance, a highboy so engaging that it charms you into playing with it; ample bandy legs and Dutch feet; four little drawers at the top, a long drawer underneath, a double drawer below that. And at the bottom two deep drawers and a shallower one. Think what pleasant hiding places for treasures of satinettes and cassimeres and bits of "patch." It is quite a large piece, twenty two and a half inches high by twelve wide, and in the days of its youth it was decorated in green and gold lacquer, little touches here and there remaining to show you what it once was. And you will find a number of excellent beds: "low-posters" with the old cording still showing, and field beds hung with chintz. And often the accompaniment of little, delicately hemmed and lace-edged pillow-cases and tiny patchwork counterpanes. But the cradles, made in 1812 by the British prisoners of war confined in vessels in Salem Harbor, are more interesting, of course, because they are historical. They are sturdy and well-made (one of them large enough to hold an eighteen-inch doll), painted brown and green, and valiantly stenciled with American eagles.

However, I am not sure but that the Noah's Ark is the finest toy in the whole Institute. It belonged to an old lady born in 1795 who, tradition says, had it when she was a child. Had it, and kept it, oh, so carefully! But maybe its extra preservation can be accounted for by the fact that it was a "Sunday toy"; its scriptural value made it possible, you see, to produce it for sedate amusement when other playthings would be deemed light and frivolous. There are at least fifty-five different types of animals, counting the eighteen pairs of birds, and all those charming insects; everything that Noah took into the Ark, and many things that he didn't. For there is a unicorn, and what use would it have been to have talked to that little, long-ago girl of the creature's being fabulous, when all the time she had incontestible, wooden proof that it was real? Did you ever see a Noah's Ark with crickets or lady-bugs or butterflies; or peacocks with tufts on their heads; or just one dove with a truly carved green olive-branch in its beak? I never did, never saw one made with such loving, interested care. I quite agree with the dear ladies who told me all about it; who had played with it as children, and loved it when they grew older, and knew it by heart. "It was made with the



STENCILLED WARE AND DOLL'S COOKING UTENSILS  
About 1820-1830.

Essex Institute





MAPLE CHEST *Collection Francis H. Bigelow*  
About ten inches high. Its shape and the lead-drop handles indicate early eighteenth century.

silk embroidery and India shawls worked in lovely, forgotten colors; where cupboards and secretaries are full of lustre and Chinese Lowestoft and old Nankin; and my dear ladies look down with gentle scorn upon modern ginger-jars so much degenerated since their grandfathers and great-uncles brought the real ones back from China. It has what I call to myself a clowslip-wine and seedcake atmosphere; sweet Miss Mattie Jenkins might wander here from Cranford and not feel out of place.

There are fewer boys' toys, but perhaps that is explained by the fact that they played outdoors so much more than the girls. Certainly, to quote, Mrs. Silsbee makes this statement fairly convincing. "But only boys were permitted by public opinion to drag sleds, and the sole girl of the period who dared to do so was called 'Tomboy,' by way of showing the good manners of various critics." But still there are ships (you'd expect ships in Salem), marbles, balls of hard-gum rubber twisted all out of shape, engines, martial peep-shows and tumbling toys. And I saw a tiny toy plough, and an ecclesiastical looking bank, four inches high, with the admirable advice, "Waste Not, Want Not," printed on it. Quite at the end of one case I was especially attracted by a somewhat austere wooden horse, standing fifteen inches

mind as well as the hands," they said.

Oh, I do love Salem, old Salem with its bundle-handkerchiefs still in the shop-windows; old houses where the silence of years seems to have been stored; where highboy drawers hold Canton crepe shawls heavy with

tall, and with queer, lanky legs. His adornments are a green painted saddle and a very curly black mane, and his head is perpetually turned to one side as if looking for his little master. Then there in an engaging little yellow and black phaeton that was made before 1800, and a large and handsome coach drawn by four prancing horses, but neither of these appeal so much to me as the two small, gaily painted coaches brought from Leghorn in 1804 for a little boy who died the year they came. It makes you sorry, for one is red and one is green, and the galloping horses are yellow-spotted and black-plumed, Cinderella coaches that a child could "pretend" with. But I am convinced some other little Salem lad must have loved them and played with them since the green one is marked "Salem & Boston, R. S. Baker, U. S. Army, 1816," while the red one bears the legend, "Gen. Baker's

Coach." They carried their passengers of the imagination after all, you see.

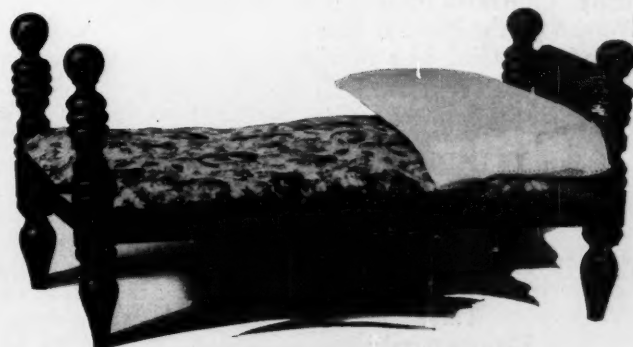
Last but certainly not least, they are too individual for that, come the toys that have no sex; games: checkers and chess and card games and cut-up maps and jig-saw puzzles, far earlier than I realized they existed. The Alphabet Game was, no doubt, destined to make learning easy for little children, but it was done in such crude colors, such limping rhyme, that I wonder how much effect it really had. Yet childhood is endowed with a magic vision, and

"Q is a Queen who looks very grand  
R is a Reaper who reaps from the land"

may have opened doors



*Essex Institute*  
CHINA DOLL AND CARRIAGE  
Doll about 18 inches high. Head of painted china, charming and well modeled.



TURNED LOW-POSTER BED  
Of early nineteenth century, twenty-two inches long.

*Author's Collection*

of exceeding happiness to them. But I admired another game, "Dr. Busby" played like "Authors" it seems, with charmingly tinted cards almost like Kate Greenaway's pictures. And certainly the "Peter Coddle's Visit to New York" was the most refined version that I ever beheld, and it was couched in language that already seems archaic. Let me mention some of the other names and see if ever you heard of them; I hadn't before: "The Mansion of Happiness, Yankee Trader, Old Fusby and Comical Converse."

I think that "The Mansion of Happiness" was also intended for a "Sunday toy," for it is described as an "Instructive, Moral, and Entertaining Game." It is played with counters somewhat resembling faded Tiddlerewinks, and the Mansion itself is a bower with dancing damsels, the title printed on a waving ribbon held by an American eagle. There you seek to arrive, having stopped at the Inn, escaped the Stocks and Pillory, avoided the Whipping Post and the Road to Folly, and, most dangerous of all, the Summit of Dissipation, this last menace

tion adds, "This simple amusement exhibits a band of devoted missionaries attacking the stronghold of Satan, defended by the Pope and Pagan Antichrist." Little doubt of the Puritanism of Salem a hundred years ago!

A more worldly diversion is "The Wheel of Fortune"; I was surprised but exhilarated to find it; it was not all congregations ne'er breaking up and Sabbaths having no end! Evidently home-made, it is a disk about eight inches in diameter covered with crimson silk, and divided into several sections upon which prophecies were written. The wheel was quickly whirled round, a finger placed on a division, and the fortune thus divined. I quote one of the most characteristic, marriage being the burden of each theme.

"Miss, would you meet a happy fate  
This rule your heart must carry;  
Choose not alone a proper mate  
But proper time to marry!"



A GROUP OF DOLLS

Right: four ladies of the Directoire. Centre: old lady in chintz chair, made by Mrs. E. Kimball, 1795. The other two groups, "The Second Wife" and "Abolition," by Mrs. Cleveland, a Salem doll-maker whose activities occurred 1840-65.

Essex Institute

being represented by a sumptuous parlor where a violent man is hurling about costly decanters and wine-bottles. Another "Sunday toy" is "The Game of Pope and Pagan, or Siege of the Stronghold of Satan by the Christian Army" illustrated by such cheerful pictures as "A Hindoo Woman on the Funeral Pile of her Husband" and "Missionaries Landing on a Foreign Shore." Further descrip-

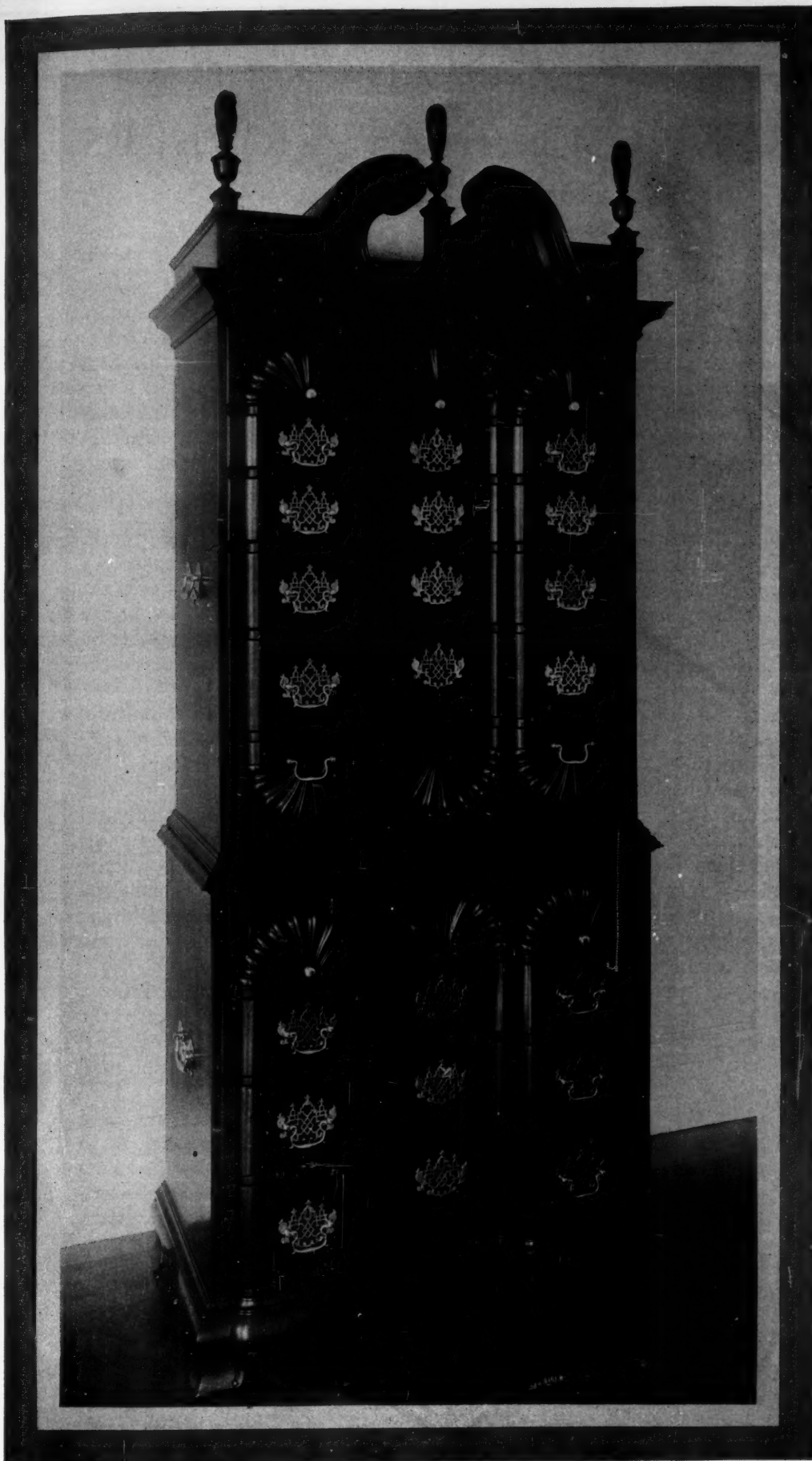
I have spent three happy days playing with these old toys; holding the dolls (some of them are very lovable!), wheeling the creaking carriages, examining the outworn games; and, in doing so I have stretched out my hands to the Past, far beyond my own youth to my great-grandmother's little girlhood. Even more; I have learned much of the dailiness of our ancestors' lives.

### A Note on Revolutionary Toys

READERS of Miss Carrick's article will be interested in some observations in the quarterly *Bulletin* of the New York Historical Society for January, 1921, entitled "Children's Toys in Revolutionary Camps." Recent excavations on the sites of the British military camps that were located in and about New York City during Revolutionary days have revealed many relics that point to a well-developed family life among the soldiers. It is, of course, a matter of record that the number of women and children living with the British and foreign regiments in New York and the outposts was, in August, 1781, 3,615 women and 4,127 children.

There is inescapable appeal in actual contemplation of the children's toys that have been unearthed. Here are metal buzzers—one made from a worn coin of William III. Here is the tiny silver thimble that helped press home the needle with which some tearful little girl toiled in the brodering of a sampler. And here, again, are tiny plates, cups, and saucers of pewter for children's play housekeeping.—[THE EDITOR.]





**LITTLE KNOWN  
MASTERPIECES**

**I. BLOCK-FRONT  
CHEST-ON-CHEST**  
(About 1760)

Owned by  
Mrs. John R. Gladding

*For description see  
following page.*

## LITTLE KNOWN MASTERPIECES

### I. *Block-Front Chest-on-Chest*

[NOTE: In private possession, in museums, and in the hands of dealers are many masterpieces of household use or decoration which, for one reason or another, have escaped publication. The submission of photographs and descriptions of articles is invited.]

**B**LOCK-FRONT furniture probably originated in New England. The best and more ornate examples have been found in Rhode Island, where they were doubtless made. Among collectors, therefore, the Rhode Island type is specifically recognized. Its distinctive feature consists in bracket feet, each of the front pairs re-enforced by a sort of embryonic extra foot ending in a small volute and designed to offset the awkwardness and weakness of appearance liable to result from raising upon four supports a structure whose outline would seem to imply need for a greater number. The Rhode Island scroll-topped furniture, furthermore, exhibits a finely-wrought moulding around the central opening at the top—a device not elsewhere encountered.

The chest-on-chest, illustrated on the preceding page, is one of the best of these block-front pieces of the Rhode Island type. It is larger than most of its kind, since it has four drawers in the lower chest and six in the upper. Its striking peculiarity, however, lies in the three extra inverted shells at the base of the upper chest. It will be observed, too, that the number of radiates on the concave shells of the center panel is the same as the number on the convex shells of the outer panels. In most of these pieces there are more radiates on the outer shells.

The handles are of the willow pattern with finely executed openwork, and constitute, in themselves, a highly ornate—indeed almost disturbing—addition to an already very rich design. The suggestion of these elaborate willow brasses, by the way, is strongly that of Chippendale's Chinese aberrations. Yet the brasses actually utilized in conjunction with Chinese Chippendale furniture appear, for the most part, possessed of a strictly occidental propriety and plainness. This opens a subject of infinite possibilities—the appropriateness of brasses. Never was there a more beautiful brass, a brass more completely subordinate to the wood design—yet subtly emphatic of its quality—than the early tear-drop handle. Possibly its assumption of easy go and come of drawers, for the tear-drop is a fragile device, was wrongly founded, or proved to be as time passed and the recalcitrancy of wood on wood remained.

At any rate, the tear-drop dried back to an elementary knob or was garlanded into a handle that would admit the grip of a vigorous fist, and offer two points of support for the yank of desperation, as against the one support supplied by the teardrop. Its successors—the what and where and why of them—have, apparently, received less consideration than their real importance deserves.\*

But to return to the chest-on-chest. The grain of the mahogany is very fine. The terminal ornaments, consisting of a plain urn topped by a flame, are not original. As in some of the earlier examples of this type, the two outer ornaments are set on a blocking which is so built as to bring them up to the level of the center ornament. The device constitutes something approximating, not quite happily, the architectural effect of an attic story.

The piece was probably made by a Newport cabinet-maker, supposed by some to have been John Goddard. So far as known, it is the only chest-on-chest by this maker where the blocking is extended to the upper chest.

It is one of a series of three special designs made about 1760 for Joseph Brown, a brother of the Nicholas Brown who founded Brown University. It is now owned by Mrs. John R. Gladding of East Thompson, Conn. Mrs. Gladding likewise owns another of the three, a handsome block-front low chest of drawers.

The third piece, a block-front secretary, is now owned by Brown and Ives of Providence, Rhode Island.†

\**Good Furniture Magazine* is carrying an interesting and well illustrated series of articles on Furniture Hardware by W. W. Kent.

†The Metropolitan Museum of Art, New York, possesses a Goddard desk, which, while less assured in design than this chest-on-chest, is an interesting example of a strongly personal style. See *London Connoisseur*, July, 1921.

## Early Pottery of New England

By WALTER A. DYER

TWO factors lie at the bottom of the recently awakened interest in the crude but fascinating products of the earliest New England potteries. In the first place, collectors are ever seeking new fields for their quest. The Staffordshire and other imported china of our forefathers has become an old story with them, while this Yankee earthenware has, for some reason, lain neglected. In the second place, collectors are coming to appreciate the fact that antiquarian interest does not lie entirely in beauty of finish and that the more primitive sorts of hand-made products possess a beauty all their own.

Hitherto, collectors of American pottery have confined their interest largely to two fields—the Pennsylvania German pottery and the Bennington. The former, including the slip-decorated and sgraffito ware made from the middle of the eighteenth century until well into the nineteenth, has an interest all its own, but it belongs in a totally different class from the New England earthenware. It was made by immigrant potters from the Rhine, with continental traditions, while the Yankee ware was the result of native ingenuity based upon English methods. The Bennington ware on the other hand, while native in origin, was not made before 1846, and is therefore nearly modern.

The earlier New England earthenware, while more roughly finished and less interesting in design than the Bennington, in other respects deserves the attention that until lately has been denied it. Though humble and crude, it is quaint and not lacking in decorative qualities, and it is saturated with human interest. Made of local clay by local potters for local use, it has that hand-made look that appeals to connoisseurs of craftsmanship. It is now being sought for by museums as well as by private collectors, and the best of it has already attained a market value.

What we know about this pottery and its makers is based largely on the investigations of that pioneer in American ceramics, the late Edwin Atlee Barber, while a more recent and more thorough study of the subject was made by the late Albert Hastings Pitkin, curator of the Wadsworth Atheneum in Hartford, Conn., the results of which he set forth in a book of limited edition (260 copies) entitled "Early American Folk Pottery."

The table ware of the Colonial period was imported chiefly from England, France, and China, and there was little or no encouragement for native potters. No pottery of consequence was made here till after the middle of the

eighteenth century, and the most significant part of the history of American ceramics lies in the early nineteenth century. Previous to 1800, however, there were obscure potters working in various parts of the country. In New England particularly there are records of small potteries in various localities soon after the Revolution. Hard porcelain was not made here until 1825, so that this early earthenware possesses a unique interest.

Prior to the Revolution pottery of any kind was not common in the average American home outside of the more prosperous cities. It was after that time that domestic manufacture was begun in a small way. It was the very poverty of the people that led to the demand after the war.

Imported china and pewter were expensive; they needed a cheap household ware. So Yankee ingenuity, making up in large measure for lack of experience, produced the goods, and at a low cost. At first attention was given only to the manufacture of such small articles as were most needed for home use, requiring moderate skill and outlay for plant. Then, gaining courage and experience, the Yankee potters began to produce quite a quantity of household utensils, low in price and displaying considerable variety of form and glaze.

Two kinds of earthenware were produced in New England — red ware first and later stoneware. The former was made from common brick clay, thoroughly levigated (smoothed), fired at a comparatively low temperature, lead glazed, and decorated more or less in colored slip, in a large variety of forms and sizes. The body was of fine, close texture. Some pieces were merely covered with a wash of lead, deepening the color, while others were ornamented with streaks of orange, green, or black, often producing charming cloud-like effects called "smoke-splashes."

The stoneware, which was gray in body, was harder than the red ware, being highly vitrified. The red ware was commoner than the stoneware and was cheaper, the latter being considered more desirable. Clay for the red ware was found in many places in New England, while that for the stoneware was found only in Connecticut.

The clay was washed and freed from grit and other impurities and turned on a wheel or molded by hand in the form of platters and dishes. The pieces were first dried and were then dipped one by one in a vat of liquid clay of about the consistency of cream, which contained a small amount of red lead or galena. After being dried, the ware was sub-



GLAZED STONEWARE JARS  
New London pottery.

Metropolitan Museum

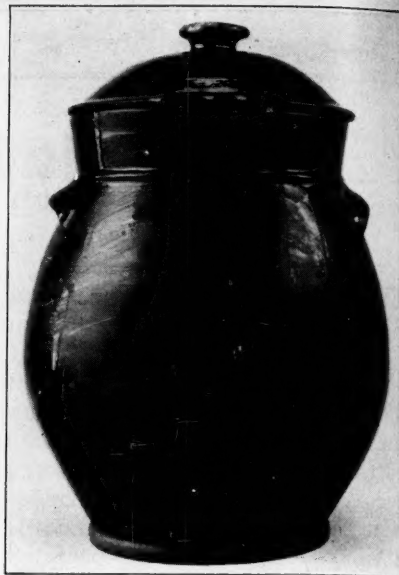




COVERED JAR  
Portland, Me., pottery.



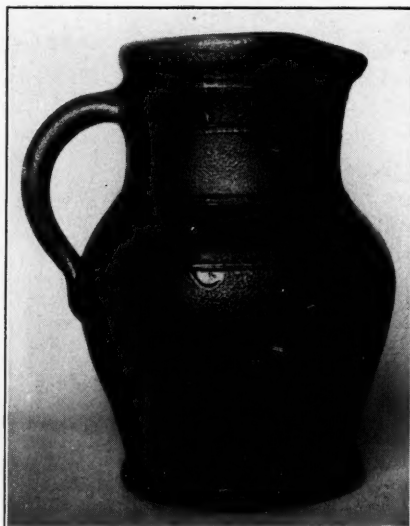
CIDER OR VINEGAR JUG  
Portland, Me., pottery.



GLAZED EARTHENWARE PRESERVE JAR  
Probably from Long Island.



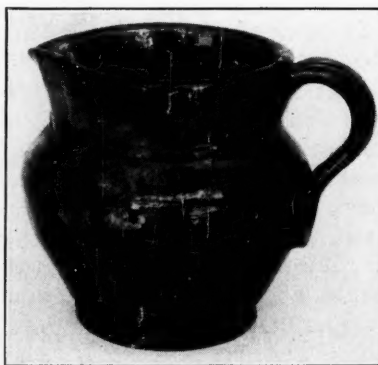
STONEWARE PITCHER  
Bears mark of Armstrong & Wentworth,  
Norwich, Conn.



STONEWARE PITCHER  
From Hartford, Conn.



JUG FROM HARTFORD, CONN.  
The name of the maker is clearly stamped upon it.



MASSACHUSETTS PITCHER  
Red ware decorated with wave figures in the  
glaze.



GLAZED STONEWARE BOTTLE  
From New London, Conn.

SOME SPECIMENS OF NEW ENGLAND POTTERY IN THE METROPOLITAN MUSEUM, NEW YORK

jected to a firing of twenty-four to thirty hours, which produced the glaze. Pieces glazed on the inside only, such as pie plates, were flowed with the glaze, not dipped. The kilns were small, being about eight or ten feet in diameter, and were operated by a force of three to seven men.

A considerable range of color as well as form is to be found in the old red ware, the very crudeness of which is attractive. On some the color and glaze have real beauty, and the oddly colored glazes are the ones most sought today. Some pieces were ornamented with slip decoration applied with a quill before firing, the design or lettering — often a name — appearing in light yellow on the red-brown ware. Decoration and forms were all English in type, similar ware appearing in England during the late seventeenth and early eighteenth centuries. New England produced none of the incised or sgraffito ware found in Pennsylvania.

Among the utensils and other objects made in red ware and stoneware were crocks, jars, churns, bottles (including ring bottles), pitchers, mugs and cups, milk pans, pie plates, and inkstands. Plates, platters, bread trays, bowls, sugar bowls, butter and pickle pots, bean pots, teapots, vases, money banks, doorknobs, toys, and shelf ornaments were usually made in the red ware. Most of the stoneware to be found is in the form of crocks, jugs, bottles, jars, and churns, often finished in salt glaze.

These wares were sold to consumers largely by itinerant peddlers, who took in exchange money, yarn, rags, junk, or eggs and butter. Some pieces were made to order. Cash prices at the kilns were as low as 6 to 12 shillings the dozen, according to size and shape. Milk pans, for example, cost 10 shillings a dozen.

Of the New England states, Connecticut seems to have led in output and in number of potteries. Earthenware potteries flourished in that state from 1771 to 1850, and Mr. Pitkin collected about 200 pieces of their ware, representing a wide variety. The records show that potteries were in operation in Litchfield in 1753, Norwalk 1780, Hartford 1790, Norwich 1796, and Stonington 1798. Boston's first bean pots came from Hartford, which was the center for such hollow ware as jugs, crocks, pitchers, etc. From Nor-

walk came heavy pie plates decorated with wavy lines of cream-colored slip or with the owner's name. In South Norwalk were made knobs for doors, furniture, etc., of red, white, and black clays, mixed and covered with brown Rockingham glaze; also coarse red coat buttons with a light brown glaze and finer ones with white body and mottled glaze.

These Connecticut wares vary in excellence of workmanship, glaze, and decoration. The red ware was rarely marked with the potter's name or device, while the stoneware often was. Mr. Pitkin was able to identify many specimens by personal research, and he learned the fundamental facts about the leading potters.

One of the earliest of these was John Pierce, known as Potter Pierce, who was established in Litchfield as early as 1753. Captain John Norton, who later founded the Bennington Pottery, learned his trade at Goshen, near Litchfield. Jesse Wadhams and Hervey Brook were also near Litchfield.

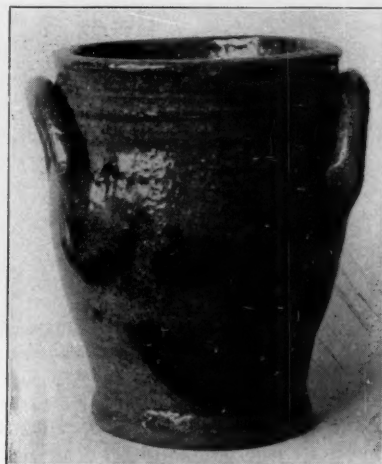
One of the leading Connecticut potters was Nathaniel Seymour, who built kilns in Hartford about 1790 and continued in business till 1825. He made domestic wares of local clay colored by the use of cobalt, iron, manganese, copper, etc. Sand found near by he mixed with equal parts of red lead, producing a glaze when fired. He had four potter's wheels and a 10-foot kiln, and his firing was from twenty-four to thirty-six hours. He sold largely to peddlers, his gallon dishes being priced at \$1 a dozen and his two-gallon milk pans at \$1.50 a dozen.

Another Hartford potter who began about 1790 was John Souter, an Englishman. He sold out in 1805 to Peter Cross and moved elsewhere. In 1818 the plant was purchased by Daniel Goodale, Jr. His second establishment was bought in 1818 by Horace Goodwin and McCloud Webster who did business as Goodwin & Webster until 1850, after which the plant was operated under other names.

At the same time other potteries were being conducted in Hartford, Fairfield, New London, New Haven, and elsewhere. After 1830 the day of their domestic utensils had passed and many of them turned their attention to the making of unglazed flower pots, or went out of business.

C. Potts & Son made earthenware as early as 1796 at Bear Hill, Norwich, Conn., one of their chief products being the ring-shaped cider or water bottle carried into the fields over the haymaker's arm. In 1800 Adam States established a successful pottery at Stonington, which, after 1804, was conducted by his sons Adam and Joseph.

Though Connecticut held the supremacy in this infant industry, there were thriving potteries in other parts of

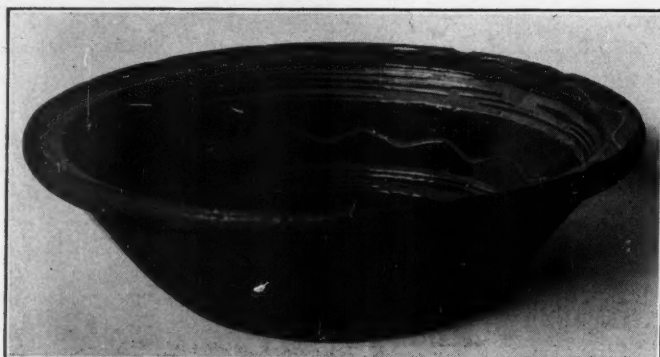


STONEWARE JAR Metropolitan Museum  
Bear Hill pottery at Norwich, Conn.



SLIP-DECORATED PLATE  
From Connecticut

Metropolitan Museum



CONNECTICUT WARE  
Slip-decorated bowl.

*Metropolitan Museum*

New England, some of them being older than the Connecticut potteries. John Pride of Salem was registered as a potter as early as 1641 and soon after there was a flourishing brick and tile works in operation at Danvers, Mass. Here William Osborne started in business and for two centuries he and his descendants carried on the manufacture of plain earthenware and red clay pottery.

Peabody, Mass., became a center for the industry. The first pottery there was started in 1730. Among the Peabody potters were Jonathan Kettle, Joseph Osborne, Joseph Whittemore, and Miles Kendall. At 161 Lowell Street, Peabody, William Southwick (1759-1828) and James Southwick (1793-1841) produced an almost black glaze, examples of which are to be seen in the Essex Institute, Salem, in the form of teapots, bottles, small jars, and mugs.

About 1765 Abraham Hews, a prominent citizen in his community, started at Weston, Mass., a pottery for the manufacture of earthenware milk pans, bean pots, jugs, pudding dishes, etc. In the Essex Institute there are examples of stoneware bearing the marks of Barnabas Edmunds & Co., Charlestown, and L. & B. G. Chase, Somerset. In Salem there have also been found pieces with a red-brown glaze bearing occasional heavy dark-brown splashes. Stoneware beer mugs, pitchers, bottles, large preserve jars, churns, milk pans, stew pans, pudding dishes, some of

them glazed on the inside only, have been found in Massachusetts.

Early in the nineteenth century there was a small pottery at Ashfield, Mass., near Northampton. The output consisted largely of stoneware jugs, jars, crocks, churns, etc. A few pieces bear the mark of Hastings & Belden, Ashfield, Mass.

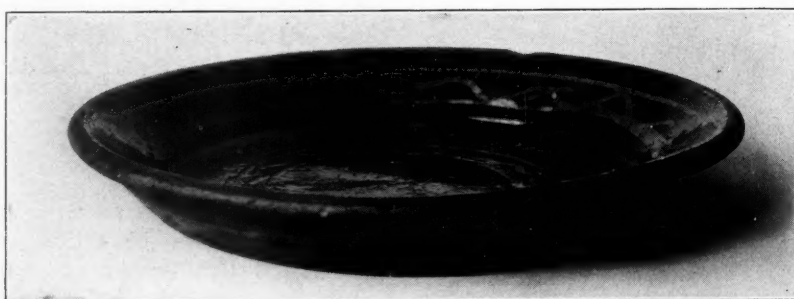
In Vermont Caleb Farrar established a pottery in Middlebury about 1812 for the manufacture of earthenware and white table ware. In 1817 various kinds of crockery of excellent quality were produced at a pottery in Jaffrey, N. H. Near Portland, Me., a small pottery about 1812 was famous for the rich colorings of the glazes produced. In 1775 a potter named Upton went from Nantucket to East Greenwich, R. I., and made cups, saucers, plates, and bowls of red clay.

Most of this earthenware bears no marks, so that its origin can be determined only by inference or from a knowledge of the actual history of the piece, except in cases where only one pottery produced a certain specialty.

The search for it has not yet been persistent enough to determine how plentiful it is. Undoubtedly quantities of it have been destroyed as being of small value, but it is quite possible that pieces may be found here and there in rural New England, still doing service.

Already it is appearing in the antique shops and is attaining a definite market value, though thus far the demand has not been sufficient to raise prices very high. It still commands lower prices than Bennington or the Pennsylvania German ware. The colored glazes are most eagerly sought for, the yellow slip ware already bringing good prices.

I have a friend who has made something of a specialty of porcelains who sneers at this new flair for the humble pottery of our Yankee ancestors, terming it "the cult of the bean pot." I think she is wrong to sneer, for this ware has an important place in the history of American ceramics. Moreover, the discerning collector will find a real charm in its quaint and unusual effects. After all, I have seen things eagerly collected that were less humanly interesting than bean pots.



SLIP-DECORATED PLATE  
From Brooks' pottery, Goshen, Conn.

*Metropolitan Museum*





I.

### PEDIGREED ANTIQUES

I. AFTER-DINNER COFFEE POT, known as "The Ball Gown"

Made of Spanish silver dollars and very heavy. Approximately  $4\frac{3}{4}$  inches high.

II. WINE GOBLET (about 1822)

Solid Silver, Approximately 5 inches high.

Owned by Mrs. H. S. Pitts, Bryn Mawr, Pa.

*For descriptions, see the following page.*



II.

# PEDIGREED ANTIQUES

## I. *After-Dinner Coffee Pot*

[NOTE: The snuff-box of a king achieves special merit in the eyes of the collector because of its unusual association. At least one fuzzy and somewhat battered tall hat that formerly shadowed the forehead of Daniel Webster is preserved, for the inspiration of posterity, in a historical museum. Many a family heirloom has its own special story of grandeur or of romance that gives it a human preciousness beyond the capability of the craftsman's cunning to impart. Photographs of such family or personal possessions will be welcomed by ANTIQUES. Those which have some intrinsic quality, whether of excellence or rarity, coupled with the interest of personal experience, will be accepted for publication.]

EARLY in the last century a carpenter named Moss, having unsuccessfully tried place after place in the home country, sold his tools of trade, and such few other possessions as were his, in order to raise passage money to America. But once arrived in the land of his aspiration, the unfortunate carpenter encountered the operation of a law which forbade the acceptance of immigrant mechanics unprovided with their trade appliances. Moss would have been turned back by the authorities had not a well-to-do cabin passenger, named Harris, provided the funds to re-equip him as a full-fledged workman.

Thus ended the carpenter's troubles. He settled in Philadelphia, where prosperity found him. But he never forgot the friendly aid of his worthy benefactor Harris, with whose family, resident in New Orleans, he and his descendants maintained contact.

In due course the seventeen-year old daughter of the house of Harris and a much older scion of the house of Moss were married.

It was not an altogether successful match. Aside from being much older than his bride Moss was an erratic financier to whom the making of a fortune was easy, but the losing easier. The couple settled in New Orleans, where the young wife had early opportunity to take counsel of her husband's weakness. Hence the coffee pot.

There came one day invitation to a grand ball in the Southern city, and with it, from husband to wife, a double handful of Spanish dollars for the purchase of a new gown. But the gown was never bought. The thrifty lady, apparently descrying clouds upon the family horizon, decided to prepare her own silver lining. Her dollars she carried to a jeweler with instructions to mould them into a coffee pot. What she wore to the ball is not recorded.

But that is not all the story. While the coffee pot was in the making, the horizon clouds actually gathered and broke in a deluge on the Moss family. House and possessions were sold over the head of Mrs. Moss. She retained only some few personal effects: her silver dollars were in the hands of the jeweler. Deprived of her home, Mrs. Moss sought refuge with her parents until her husband's fortunes might recuperate. Here the jeweler delivered the coffee pot which he had unconsciously saved from the clutches of the sheriff. Known always thereafter in the family as the Ball-Gown, this coffee pot has been handed down through generations until it came into possession of the present owner, who is not without pride in claiming relationship to the shrewd lady who had it made to her order.

## II. *The Governor's Wine Goblet*

THE first governor of Florida after the territory had been purchased from Spain was William Pope Duval. Glassware was scarce in Florida in those days and New York was far away. But that did not prevent the slave servants of the executive mansion from smashing the executive wine glasses as cheerfully as if they were possessed of an early vision of the eighteenth amendment.

There was only one way that the governor could discover for offsetting the destructive genius of his slaves. He abandoned glass in favor of silver, of which material he had two dozen wine goblets manufactured.

Upon the governor's death, his silver goblets went to the eldest son who had previously voyaged in a prairie schooner to Texas, where he had obtained recognition as a lawyer, and had eventually been elevated to the bench.

For years the governor's wine goblets graced the judicial table. But what a shiftless servant cannot break he can cast out with what Mrs. Grundy sometimes delicately denominates "the bits." It was an easy-going family. All but one of the governor's goblets passed into oblivion. That one survivor was rescued from a pile of rubbish by the grand-daughter-in-law of the old governor. From her it came into possession of the present owner.

# A Cabinet-Maker's Cabinet-Maker

*Notes on Thomas Sheraton, 1751-1806*

THOMAS SHERATON'S repute is that of the last of the great triumvirate of English cabinet-makers. Yet there is no particularly good reason for believing that he ever owned a shop of any magnitude or that he, himself, produced much in the way of actual furniture.

Chippendale, Heppelwhite, Sheraton: each name, indeed, stands for a well defined style without implying either the master's personal workmanship or even his supervision in the production of any particular piece.\* Yet Chippendale was a successful manufacturer: so too, in lesser degree, was the family of Heppelwhite. Sheraton was, however, primarily a student, teacher, and preacher, with a genius for design and, it would appear, a rigorous early education as a cabinet-maker.

Absorbed as he was in a variety of research, passionately devoted to expressing his convictions, his temperament was not one to qualify him for the management of workmen, the keeping of accounts, or the prompt collection or payment of bills. So he lived and died, outwardly an impecunious mechanic and threadbare teacher, whose real quality we may judge only from his designs and his discussion of them, whose actual influence, by the evidences of it displayed in the furniture produced in England

and America during the closing years of the eighteenth century and the first decade of the nineteenth.

Most of what is known of Thomas Sheraton is based on inferences drawn from rather scant information. He was born in humble circumstances at Stockton-on-Lees. That was in 1751. He is first heard of, not as a mechanic, but as a theologian of Baptist leanings; for at the age of thirty-one he published in Stockton "A Scriptural Illustration of the Doctrine of Regeneration" to which he appended "A letter on the Subject of Baptism." On the title page he describes himself as a "mechanic, one who never had the advantage of a collegiate or academic education."

That, however, was less an apology than a boast. Sheraton

was something of a controversialist, proud of his own scholastic attainments and inclined a little to pedantry. He would have the world know how adroitly a poor, self-educated workman may juggle the ponderosities of theological disquisition. Latter-day biographers of Sheraton appear



Fig. 1 Metropolitan Museum  
SHERATON TABLE (English)

The design of legs and feet places this in the class of the unusual. Yet it is not unique. A similar table has been recently produced by an American maker.



Fig. 2  
CONSOLE OR PIER TABLE

The elaboration of this drawing is in interesting contrast to the simplicity of the table shown below. In each, however, Sheraton's insistence upon clearly marked points of support is observable.

*Sheraton's design*

content to quote only the entitlement of this early work. If any of them have read it, they fail to comment upon its effectiveness.

Sheraton is not again heard of until 1790, or thereabouts, when he appears to have been, for some time, dwelling in London. Of his manner of life we learn from the memoirs of Adam

Black, a Scotchman who, as a poor lad just arrived in London, lodged for a week in Sheraton's house.

Black describes Sheraton himself as looking like "a worn-out Methodist minister," who lived in a poor street in London, his house half shop, half dwelling house. Taking tea one afternoon with his land-

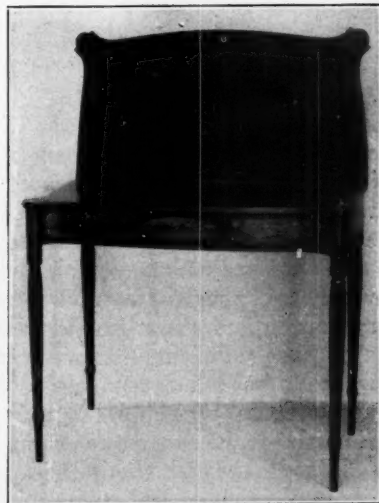


Fig. 3 Metropolitan Museum  
SHERATON WALL OR CARD TABLE (American, 18th century)

A usual type. The fundamental similarities and superficial differences between this and Sheraton's design above are worth studying.

\*The *Good Furniture Magazine* for October, 1921, p. 175, emphasizes this point in the case of Chippendale.



lord's family, Black discovered them possessed of but two cups and saucers. That was two years before Sheraton's death, in 1806.

But the conditions indicated at this period of his life had, doubtless, characterized many preceding years. Black could not long endure the dirt, confusion, and "bugs"—a word which the English use with very specific intent—of the Sheraton household. He departed after one week's sojourn; yet his landlord's personality had made considerable impression upon him. "A scholar, writes well, and in my opinion draws masterly—is an author, bookseller, stationer, teacher," so Black characterizes him.

There is no mention here of manufacturing, save a brief denomination of the house as "half shop." Some cabinet work Sheraton may have done, but one has but to study his drawings and writings and to learn that his immediate income was derived primarily from teaching, to realize that in Sheraton's later life there was little time for the actual handling of tools.

A cabinet-makers' cabinet-maker he was, supplying suggestion to others better qualified than he to body forth his ideas in such actuality as to please the public.

In 1791 Sheraton issued *The Cabinet-Maker and Upholsterer's*

*Drawing Book*, which passed through two subsequent editions, each an enlargement of its predecessor. This is his chief work, and the one which gives him major claim to distinction. It contains, in all, some 111 copper-plate engravings finely executed from drawings by Sheraton.

A *Cabinet Dictionary* published in 1802-3 is embellished with 88 copper plates and contains a list of cabinet-makers in and about London. Here 252 names are listed, a number sufficient, if the numerous provincial and rural workers be taken into additional account, largely to account for the liberal supply of eighteenth century English furniture that has come down to modern days.

Filtered through the individualities, more or less vivid, of hundreds of skilled craftsmen, the designs of Sheraton,

like those of his predecessors and of his contemporaries, have come down to us in actual forms of furniture. It is not strange that they sometimes exhibit characteristics that defy accurate classification.\* Yet, in general, there is little difficulty in determining the major influences at work.

In the course of mobiliary evolution the somewhat clumsy, though masculine, frivolity of Chippendale had given way to the fragile exquisiteness of Heppelwhite, carving had yielded to inlay and painted decoration, walnut and mahogany often to lighter colored woods which gave a groundwork for the rich embellishment of darker inlays, or for application of painted design.

Whatever of French influence is discernible in Chippendale furniture is found in the lesser forms and not in the spirit.† This remains English,—and Dutch—albeit occasionally Gallically beribboned. The false dawn of romanticism palely reflected in the Gothic and Oriental examples hardly count.

Heppelwhite fully overcame the Dutch influence. What was left of English he refined under suggestion of the Brothers Adam and the French style of Louis XVI. The rotundities of his predecessor he reduced to gentle curves,—or eliminated them altogether,—substituting tapered supports for the heavy legs—whether

straight or cabriole—that had characterized the furniture of two previous generations.

Heppelwhite's chair backs are rhythmic in their play of modulated curves. His sideboards, console tables, carving tables, and the like, display in their front outline a similar preoccupation with the Hogarthian line of beauty.

The exquisitely preserved relation between straight and curved lines is, in fact, the basis of Heppelwhite's charm. But that is a pictorial, rather than a structural or architectural quality; and Heppelwhite, in temper, was more a painter or pattern-maker than a builder. Hence his virtual elimination of mouldings and his frequent substitution of color, whether of paint or of inlay, for the more vigorous effects of carving or of emphatic turnings.

Whatever may have been his indebtedness to the France of Louis XVI there is seldom in his designs evidence of a real understanding of the conscious classic reversion which underlies the decorative style of that place and period. Nevertheless, Heppelwhite's influence was to



Fig. 4  
SHERATON SIDEBOARD (American, about 1810)

The great mass of this piece, its height in proportion to its length, its heavy brass knobs, its florid mahogany, all point to Empire influence. The detail is, however, so distinctively a Sheraton heritage as to make classification beyond question.

Boston Museum

\*An excellent example of what appears to be a consciously hybrid design is a chair illustrated in Robinson's *English Furniture*, plate cxxi, which exhibits simultaneous indications of Chippendale, Sheraton, and Adam influence.

†Chippendale's drawings reproduced in *Good Furniture Magazine* for October show a closer knowledge of the designs of Watteau and other cheerful painters of the reign of Louis XV than has been evident in his more formal designs.

assist in the reform, or, at any rate, the refinement, of English taste and thus to prepare the way for Sheraton.

Sheraton being what he was, primarily a theorist and student, was not content merely to copy local or foreign models, or to offer improvised fantasy, based on a superficial study of them. In his belief, correct design has its foundation in mathematical science; a conception which, today, is steadily finding substantiation. The laws of classical proportion as laid down by Vitruvius he accepted. To him, as to the French designers of his time, classicism or "The Greek Manner" meant the scholarly standardizations of the Renaissance vitalized by first-hand contact with Roman life as it had been exposed in the mid-century discoveries at Pompeii.

Sheraton's chief work, *The Cabinet-Maker and Upholsterer's Drawing Book*, devotes much space to a treatise on geometry and on perspective, without which sciences he held that the cabinet-maker can not be sure as to the exactitude of his designs or as to their appearance when produced. A careful discussion, excellently illustrated, of the classic orders is included in the book. With the designs for different articles of furniture go detailed instructions as to the manner of their making. In brief, Sheraton was not content merely to offer pictures of styles. He insisted upon providing some kind of historical and scientific background and of insuring, as a complement to artistic understanding, adequate and thoroughgoing methods of manufacture.

He has been criticised for this, and with some severity, by those who object to what seems, at times, mere conceited pedantry; at times, the garrulity of insufficient education. Similar pseudo-scientific discussions were used by Chippendale, Heppelwhite, and other publishers of designs, to endow their work with an aura of polite learning.

But whatever the merit of strictures upon his literary style or his intellectual pretensions, Sheraton, partly by force of his writings, partly by the quality of his design, helped restore to English furniture a rigorous structural quality that it was in danger of losing under the influence of Heppelwhite. And at the same time, he preserved and

perpetuated much of the grace and refinement which it had been Heppelwhite's mission to introduce.

Sheraton's designs, like those of Heppelwhite, call often for development in satinwood with painted or inlaid decoration. Yet he frequently suggests the alternative of carving. Indeed the members of his pieces are of sufficient sturdiness to call for amelioration through carving, reeding, or beading, all of which devices he resorted to.

In Sheraton's mind a chair-leg is more than a combination of carefully tapered lines. It is a column of three well defined parts: base, shaft and capital. What amounts to a distinctly marked pedestal becomes one with the frame of the chair, yet differentiated to indicate its measure of independent function.

The incident that, architecturally speaking, the column which constitutes a furniture leg is inverted, does not impair the classic division of parts; it merely influences their treatment.

So, too, with the backs of Sheraton chairs. They are structural in that they are visibly self-supporting; the major lines straight; the points of jointure accented rather than suppressed; curves plentiful and graceful, but, for the most part, framed within vertical lines that obviously do the work of meeting such strains as the



Fig. 5  
CHEST OF DRAWERS (American)

Boston Museum. Permission of Francis H. Bigelow

Opinion may differ as to whether the attribution of style here should be to Heppelwhite or to Sheraton. The Museum accepts the latter, and a date about 1795. The illustration is chosen largely to show the American cabinet-maker's use of mahogany in conjunction with curly maple as substitute for satinwood. Compare the treatment of the bottom of the frame and the legs with the typical Sheraton secretary, Figures 14 and 16. Observe, also, the vigorous architectural framing of drawer space in Figures 4, 14, 16, in contrast with the more pattern-like implications of Figure 5.

piece may be subjected to.

The slender legs of the console, or pier table, are clearly marked at the point of table support, and, instead of being left to warp—after the Heppelwhite manner—are frequently stiffened by volutes which leap to the central upholding of a flower basket. This is a Louis XVI device, a structural accommodation. But in France the volutes would have been different in form; and, instead of a basket of flowers, they would probably have upheld a flaming urn.

Among American Colonial cabinet-makers, the majority of whom were English immigrants, the Sheraton style seems, on the whole, to have been more popular than that of Heppelwhite. Small tables in the Heppelwhite style they turned out a-plenty; but the woods and the painters for the more exquisite and elaborate chairs, settees, sideboards, and the like, appear to have been lacking.

Whatever the intention of Sheraton's designs, the set of



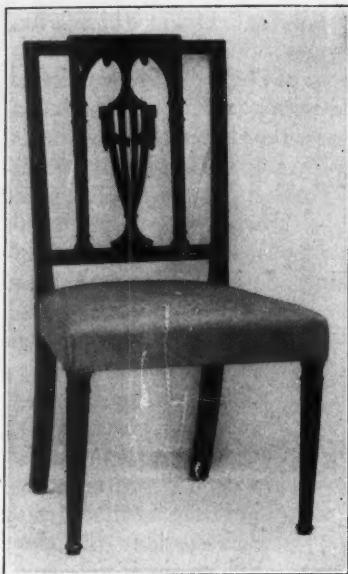


Fig. 6 *Metropolitan Museum*  
SHERATON CHAIR (American)

Carved mahogany. This type, with slight variations, appears to be not uncommon. The foot seems a tentative and rather ugly approximation of the spade form.

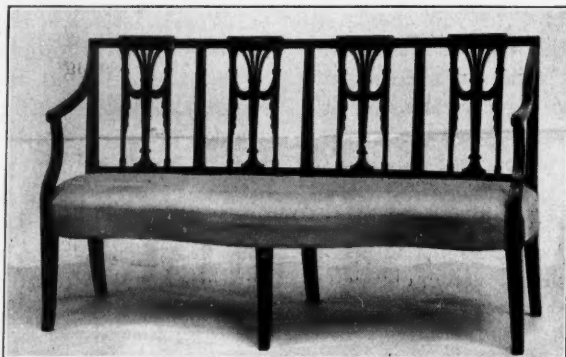


Fig. 7 *Boston Museum. Permission of Francis H. Bigelow*  
SHERATON SETTEE, mahogany (American, about 1790)  
Carved back, vigorously executed. The legs are inlaid with a light line. A piece sufficiently characteristic to claim knowledge of its maker.



Fig. 8 *Boston Museum*  
Permission of Francis H. Bigelow  
SHERATON CHAIR (American, about 1790)

The design relationship to Figure 6 is clear. But there has been great simplification. There is no carving, but a light line of inlay modifies the silhouette of the back.



Fig. 10 *Boston Museum*  
Permission of Miss Grace R. Thurston  
HEPPELWHITE CHAIR, mahogany  
(American, 1785-80)

A characteristic American Heppelwhite type, well exemplifying the designer's fluid line and his skillful adjustment of straight and curved members.

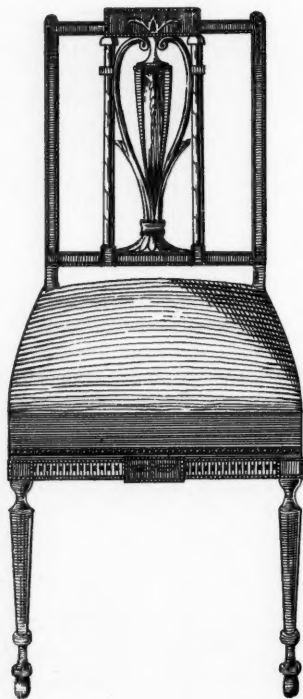


Fig. 9  
CHAIR OF SHERATON'S OWN  
DESIGN

Sheraton preferred to show the frame of the seat of his chairs in order to give visible support to the cushioning. Note the drawing, and the only example of its following in Figure 11,—a late type. Heppelwhite characteristically pulls his seat cover well over the apron of his chairs.

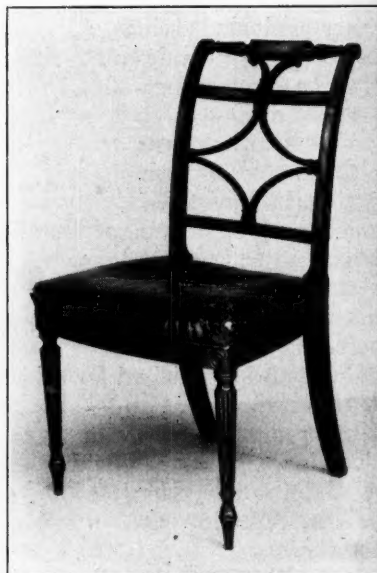


Fig. 11 *Metropolitan Museum*  
SHERATON CHAIR (American, early 19th century)

A late type showing Adam influence. The treatment of the chair-back indicates the beginning of a new and more "classical" conception of chair design.



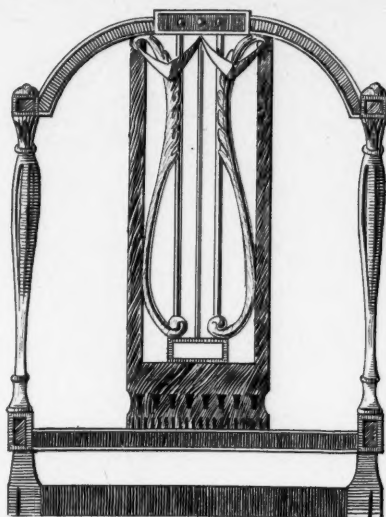
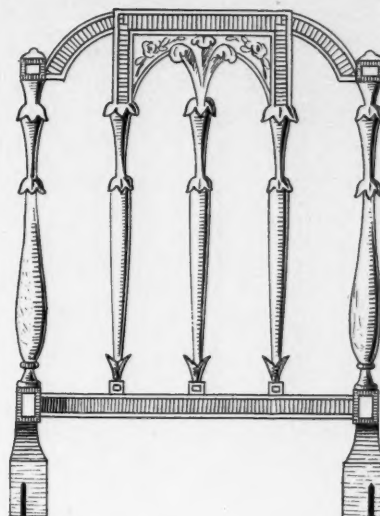


Fig. 12  
TWO CHAIR-BACKS OF SHERATON'S OWN DESIGN



chair-leg patterns accompanying this article might be carried out almost equally well in polychrome, inlay, or carving.

American cabinet-makers chose carving, which went supremely well with the comparatively accessible mahogany, which they so well used. The occasional appearance in bureaus and desks of light curly maple, in conjunction with mahogany or more common woods of similar dark hue is, perhaps, a rural Colonial tribute to the allurements of satinwood. Many pieces of Colonial design are likewise to be encountered, which defy accurate classification.

Toward the close of the eighteenth century American cabinet-makers became increasingly original—or at any rate independent—in their designing, and through the first

quarter, at least, of the nineteenth century developed a very distinctive interpretation of European furniture styles. They treated the Sheraton manner after their own will, simplifying it in material and in line.

The richness and variety of his imagination were lost on most early American cabinet-makers but not his sense of structure. Those of today, however, producing in the fashionable, so-called Adam style, often give us a better idea of what Sheraton was striving for: grace of design, the embellishment of inlay, of carving, of color applied in large areas or merely as a touch of make-up to accentuate the smooth-cheeked freshness of satinwood; and, withal, sound and enduring structure made obvious in the relation of all parts.



Fig. 13  
THREE PAINTED CHAIRS (English)

Photograph by courtesy of Irving & Casson

These interesting chairs, in 1900 owned by members of English nobility, were in that year published, the first two as Sheraton, the last unclassified. Sheraton used the shield back and the tapered leg in some of his designs. Heppelwhite was not prone to such accenting of points of jointure as is discoverable in the arms of the first two chairs and in the legs of the second chair. In the typical English Heppelwhite armchair the arms terminate at the side of the chair and are not joined to the front legs. Yet there are examples to the contrary. The reader will probably make his own classification.

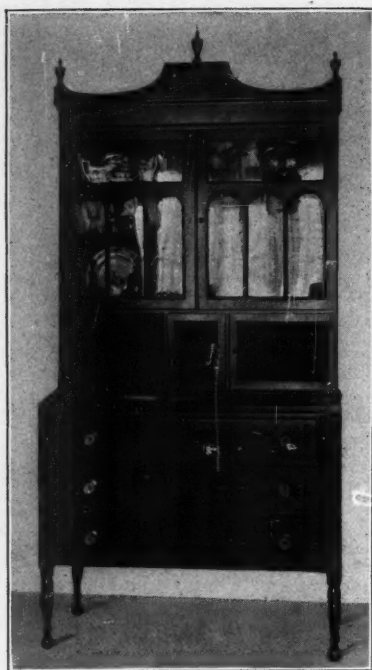


Fig. 14 P. B. Rolfe, Portland, Maine  
SHERATON SECRETARY, mahogany (American, about 1800)

The similarities and differences between this secretary and the other one shown are worth some study. Clearly they are by different cabinet-makers and represent somewhat different conceptions of detailed design. Yet their common origin is obvious.

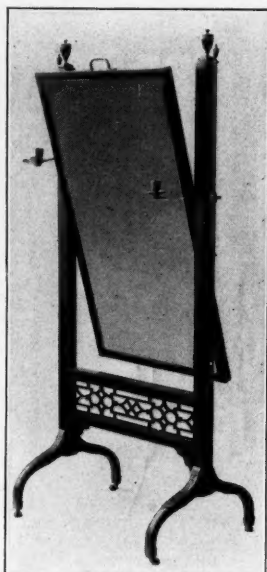


Fig. 15 Metropolitan Museum  
MIRROR (English, late 18th century)

Sheraton in all respects save the Chippendale fret across the bottom.

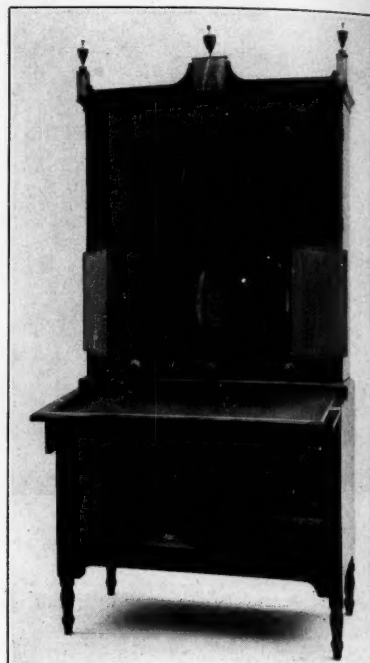


Fig. 16 Metropolitan Museum  
SECRETARY, mahogany and satinwood (American, late 18th century)

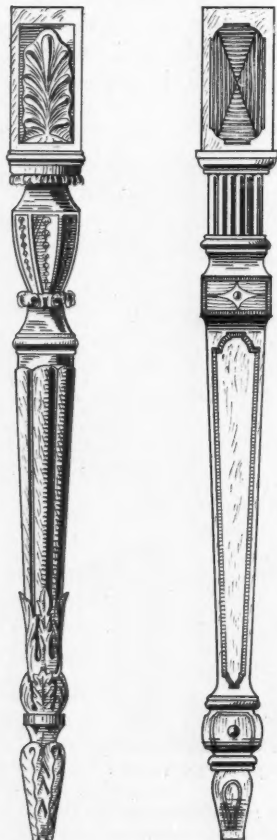


Fig. 17  
CHAIR LEGS, SHERATON'S OWN DESIGNS

Except in the largest interiors, the scale and pattern of Sheraton furniture is, in general, better suited to Adam room design than is most Adam furniture, not a little of which tends to an almost funereal weight and solemnity. This is, perhaps, most obvious in the case of chairs. When the brothers Adam approached the designing of a wood chair frame they did so under obsession of classic models of cast bronze or carved marble. Attempts to suggest the fluid lines of the one material or the solidity of the other are clearly apparent in their drawings. Until very late in his career, Sheraton avoided aberrations of this kind.

Something of the difference between what Sheraton had in mind and what was the normal interpretation of his style by the English and American cabinet-makers of his time is discoverable in the illustrations accompanying these notes. The line drawings are taken directly from *The Cabinet-Maker and Upholsterer's Drawing Book*; the half-tones, in the main, from accessible examples. The student who wishes to obtain easiest access to the designs of the English triumvirate of cabinet-makers will find them conveniently, if not altogether perfectly, compressed into a single book, Bell's *Chippendale, Sheraton, and Hepplewhite's Furniture Designs*, published in London, 1900, by Gibbings and Company.

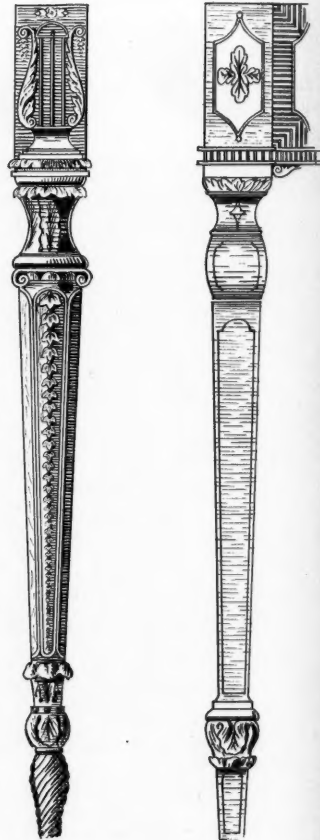


Fig. 18  
CHAIR LEGS, SHERATON'S OWN DESIGNS



## Books: Old and Rare

### *The Market Worth of Bibles*

By GEORGE H. SARGENT

**A**LTHOUGH the Bible is the most precious book known to the Christian world, yet "an old Bible," when carried to the book market, may be worth thousands of dollars or barely what its weight in waste paper will bring. Owners of venerable country houses are constantly finding copies of the Bible dating back to the eighteenth, seventeenth, or even sixteenth century, which they imagine are valuable because of their antiquity. Book dealers are constantly besieged by elderly ladies and equally elderly gentlemen who come to them with: "I have an old Bible which I would like to sell. It is so old that the s's are printed like f's. It has been in our family for generations and my grandfather considered it very valuable. What is it worth?"

The heartburnings consequent upon the dealer's reply may be mitigated by his urbanity of manner. If he is brusque, he is likely to answer: "Nothing." If something in the appearance of the caller enlists his sympathy, he breaks the news

more gently, but the reply is the same. Once in a thousand times he may make a mistake. Not often.

Considering that every day of the year, somewhere in the world, new editions of the Bible are making their appearance, it is not surprising that earlier copies have so little sale value. It is to the credit of our ancestors that their

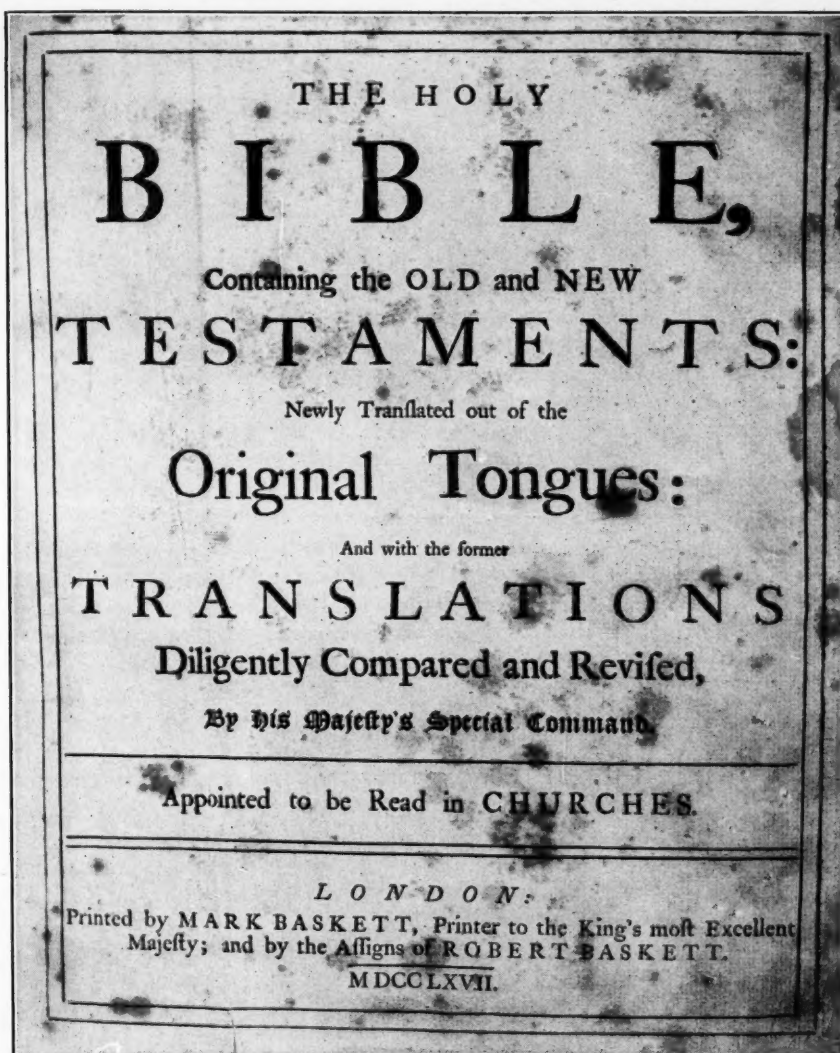
Bibles are to be found in such poor condition. They often read them literally to pieces. But inasmuch as the texts of successive printings remained unaltered, only such Bibles as were produced under special conditions or as exhibit

some remarkable peculiarity are today of special worth.

The modern book collector demands copies not only complete, but in the best of condition, the text free from stains, tears, erasures, writing, "foxing," or the spotted discoloration which comes with age to many books on account of inferior paper; and he wants them, as nearly as possible, in the binding and condition in which they were issued. Mere age does not impart value to a book, unless it be of the class known as *incunabula* — "cradle books" — printed before the year 1500. Nor are the s's like f's. A careful examination of the type will show that in the "f" the stem of the letter is crossed, while in the long "s" the cross-mark only goes to the stem and does not cross it. Only the uninitiated are led to think that the

appearance of age, and the consequent dilapidation, the faded paper and the antiquity of a Bible, give it value. Really, these things, with the exception of the last named, detract from its value.

Our earliest American Bible was not printed in the English language, but in that of the Algonquin Indians.



#### THE FIRST ENGLISH BIBLE PRINTED IN AMERICA

Size, 7 3/8 x 9 3/8 inches. Begins with the "psalter or Psalms of David," followed by usual forms of prayers, articles of religion, etc., covering 28 leaves. Then comes general title, followed by the Old Testament, the Apocrypha, the New Testament, an index, and some tables. Binding is primitive American leather board with amateur blind tooling on sides and back and red leather label on the back. A copy of this rare book is worth hunting for.



The history of Eliot's Indian Bible is so well known, however, that it is not worth while to repeat it here. All the copies of this first American Bible of 1663 have been classified, catalogued, and described in detail. The only absolutely perfect example is that in the J. Pierpont Morgan library, inscribed "Ye gift of ye Revd Translator."

The second Bible produced in this country was a German edition; but it was the first printed here in a European tongue. Christopher Saur, of Germantown, Pa., issued it in 1743.

Then came the rarest of all American Bibles, which, however, bears an English imprint. According to Isaiah Thomas and other authorities, Kneeland & Green, in Boston, printed a Bible in quarto, in the year 1752. Yet, during more than a century no copy of this book was known. Kneeland & Green, it appears, did not hold a royal license to print Bibles. To cover their lack of authorization they used the name of Mark Baskett, London, a reputable printer, that seeming a sufficient approximation of the name T. Baskett, who was the actual privileged printer of the English Bible in 1752.

The single copy known of this unlicensed Bible appeared in the sale of the books of Thomas J. McKee in May, 1902, and brought \$2,025. In spite of the most diligent search since that time no other copy has ever turned up, and it is supposed that the small edition was suppressed immediately after it was printed. This is indeed a Bible worth looking for: the accompanying engraving shows the appearance of the title page.

Says Thomas's *History of Printing*:

Kneeland & Green of Boston printed, principally for Daniel Henchman, an edition of the Bible in small 4to. This was the first Bible printed in America in the English language. It was carried through the press as privately as possible, and has the London imprint of the copy from which it was reprinted, viz.: "London: Printed by Mark Baskett, Printer to the King's Most Excellent Majesty," in order to prevent a prosecution from those in England and Scotland who published the Bible by a patent from the crown or *cum privilegio*, as did the English universities of Oxford and Cambridge. When I was an apprentice I often heard those who had assisted at the case and press in printing this Bible make mention of the fact. The late Governor Hancock was related to Henchman and knew the particulars of the transaction. He possessed a copy of this impression. As it has a London imprint, at this day it can be distinguished from an English edition of the same date only by those who are acquainted with the niceties of typography. This Bible issued from the press about the time that the partnership of Kneeland & Green expired. The edition was not large; I have been informed that it did not exceed 700 or 800 copies.

Thomas is incorrect in stating that this Bible has the London imprint of the copy from which it was reprinted. The printers would not have dared thus to defy royal authority. The unauthorized "Mark Baskett" imprint had never appeared in a regular English edition, but was a forgery, pure and simple. George Bancroft and other historians declared that such a Bible had never existed, as no copy was known; but in January, 1895, John Anderson, Jr., of New York, produced this book with the forged London imprint and the date 1767. The copy bore the autograph of Philip Livingston, one of the signers of the Declaration, with some family memoranda beginning with the date 1767. The New Testament title is similar to the

general title except that the name Thomas Baskett is substituted for that of Mark. Books which bear the imprint of Mark T. Baskett are not extraordinarily rare, but the difference between his printing and that of the first American English Bible is marked. It may be hoped that investigation in old New England libraries may bring other copies to light.

Thomas also intimates that, shortly before the Kneeland & Green Bible was printed, there was an edition of the English New Testament printed by Rogers & Fowle for Daniel Henchman, of 2,000 copies. No copy of this has ever come to light, but the finding of the complete Bible indicates that a search for the missing New Testament with a London title may not be in vain. Such a "find" would enrich bibliographical knowledge and, incidentally, the finder.

The next American Bible was born of necessity. During the Revolution, owing to the embargo on American commerce, Bibles became scarce. Robert Aitken, a patriotic printer of Philadelphia, printed a New Testament at his own expense in 1777. In 1781 he appealed to Congress to help him in printing the complete Bible, but he was aided only to the extent of receiving a letter of recommendation. In 1782, however, he completed the whole Bible in two duodecimo volumes, some of which have the leaf bearing the recommendation of Congress. Most of the few copies printed were destroyed during the war, the tradition being that the British used them for making gun-wads. Thirty-two copies are known to exist, however, and there may be others locked away in the dust of Pennsylvania attics. They are well worth the effort of rediscovery.

Of English Bibles, which are common enough among the old Bibles to be found in this country, few have any particular value. The "Breeches Bible" is often regarded as an uncommonly rare book, yet copies in good condition may easily be secured in England for five pounds. This Bible takes its title from the fact that the Genevan version of 1560 uses the words in Genesis III, 7, "made themselves breeches of fig-leaves." Editions of the Bible bearing this error, however, are not confined to the Genevan version of 1560.

Bibles of special "provenance" or boasting association with great persons or notable events are always of value. A folio Bible known as the "Self-Interpreting Bible" with explanatory notes by Rev. John Brown of Haddington, and printed by Hodge & Campbell in New York in 1792 is sought because of local interest as the first edition of the Bible printed in New York State. The first Bible printed in any state, or Bibles which belonged to noted men and women, especially those bearing their autographs or other marks of ownership, are well worth having. But among the thousands of Bibles to be found in old libraries and attics there are few indeed which merit the attention of the collector, and fewer still which may be reckoned as "nuggets" in the auction room.

## NOTES

The opening of the book-auction sale season in this country in October showed that despite talk of business depression there is no lack of good books for collectors, or of collectors to buy them. The very first sale of the season, at

the Anderson Galleries in New York, comprised some remarkable items, like the Kelmscott Press Chaucer, one of the most expensive of modern books, which brought \$500; the rare unpublished copyright edition of the suppressed portion of Oscar Wilde's "De Profundis," which fetched \$370, and the first edition of George Meredith's "Poems," 1851, which went for \$152.50. All these came from England and the sales show that English libraries continue to furnish to America many of the treasures which are eagerly sought by collectors here.

The American Art Association held an important sale of Americana in New York last month, at which the prices realized showed that the rare works dealing with the history of our own country are in demand as much as ever. First editions of the common works of noted American authors are not as much desired as they were a few years ago, the first edition interest apparently directing itself more toward the writings of modern English authors. The rare first editions of Hardy, Kipling, Conrad, Masfield, and others bring prices which are double those paid ten years ago, while the craze for the meretricious private-press books with which the country was flooded ten or fifteen years ago seems to be over. Some of the famous private presses, however, have held their own, and books printed at the Kelmscott, Doves, Vale, Ashendene, and other presses in England, and at a very few private presses in America, are appreciating in price. The book-publishing clubs have done little since the beginning of the War, but there are signs of a recovery in the near future. On the whole, the outlook for the rare-book trade is highly satisfactory.

Generally speaking, the early sales of the book-auction houses are unimportant, in the sense that they do not

bring out the most rare and desirable of "collectors' books." In these sales, however, the collector who does not attempt to set up a line competing with that of the Croesus who sends unlimited bids, is likely to find much that is worth adding to his collection. The book-auction business of the country does not live on the customer who pays two thousand dollars for a book once or twice a year, but on the thousands who buy constantly books which sell at from five to ten dollars apiece.

While the tendency of this class of books is to go higher, there are bargains to be had in the auction-room by the watchful collector who knows what he wants. For the collector who does not have to count the cost there will be sales later in the season. The finest Thackeray collection in America, that of Henry Sayre Van Duzer, of New York, is to come into the market, after having been made by its owner the basis of a definitive bibliography. The great Kipling collection of Captain E. M. Martindell, of England, is also to be sold in America this season, it is understood, and there will be other dispersals of private libraries which will bring into the market books which may not appear again in another decade. The wise collector of books will spend much time reading catalogues.

An interesting and important collection of books has come to the New York Public Library and is about ready for use—the sporting library of the late A. G. Spalding, presented by his widow, Mrs. Spalding, of Point Loma, California. It comprises some two thousand books and pamphlets dealing with baseball, cricket, football, golf, and other sports, the baseball section being so complete that no history of the national game can be written without consulting it. There is also a large amount of manuscript and illustrative material.

## Antiques Abroad\*

### *Things Bought and For Sale in Foreign Markets*

By AUTOLYCOS

WITH the reaction against the chaotic in art, at a time when European treasures are being poured into America, along with the art works and heirlooms of the Orient, a new race of collectors has come into being, lovers of grace and beauty who have opportunity to exercise their selective ability in the midst of a wealth of splendid material. Yet it is surprising to note some of the extraordinary trophies brought home triumphantly by many of those who have visited Europe during the summer and fall. They come bearing a piece of brick from Stratford-on-Avon, a bolt dropped from a Zeppelin on Westminster Bridge, a splinter from the havoc caused in Paris by the German long-range Bertha, or perhaps a Prussian helmet or two.

\*This department will be maintained by monthly correspondence from a recognized connoisseur resident in London.

These things are not antiques, they are relics, and not valuable relics at that. Long before the War, the Belgians had sold millions of bullets picked up on the field of Waterloo and this class of trade will go on forever. Of works of art, china and glass and small pictures, such as may be easily carried in the great rush around tourist centres, are favorite objects.

But the out-of-the-way spots, little-frequented streets, should win attention from the traveller. On the quays at Paris there are scores of book-stalls with old books in many languages, with fine bindings and with exquisite illustrations made long before the modern process-block, and there are portfolios of old engravings shouting for recognition. In such places I have picked up old Dutch etchings of the seventeenth century, and fine coloured aquatints and later lithographs, delightful in colour, and an ever-present joy.



SNUFF-BOX

Wood, with copper mountings. Relief portrait of Admiral Nelson on lid. List of battles on reverse.



In Charing Cross Road, London, a long array of book-sellers' shops with portfolios of engravings offer golden opportunities. We have nothing like them. They give away for a few shillings eighteenth-century work which man cannot, and will not, do again. They sell things for a song because they are accustomed to the old, which means little to the average Englishman who has had so much of this old stuff around him during all his lifetime. A little shop off Charing Cross Road, packed from floor to ceiling with old illustrated books and thousands of old engravings, held me spellbound for some hours. For ten dollars I purchased lovely old prints which framed would make a little gallery of which no one need be ashamed.

These are not the rarities sold in the fashionable auction markets for hundreds of dollars; but they are, nevertheless, gems of art, engravings after Turner by men contemporary with him, etchings by lesser French and English painter-etchers, wood-engravings by W. J. Linton and Timothy Cole.

Another delightful shop in Bedford Street off the Strand has some thousands of portraits arranged alphabetically. Here I browsed and found a Dr. Johnson, a really nice line engraving, for five shillings, and a good Sir William Penn, engraved in the eighteenth century, and a "Chesapeake and Shannon."

The auction rooms of London offer bargains if the buyer comes with knowledge. There are more than enough antiques to go round in England, and on the lower slopes of collecting there is still room for the man with little money and much sagacity. He must learn his subject. The late Pierpont Morgan, in addition to being a great collector, was a frequent, a very frequent, visitor to the Victoria and Albert Museum. He went there to learn all he could. He recognized that collecting, in its higher branches, has as many pitfalls as Wall Street. He was right.

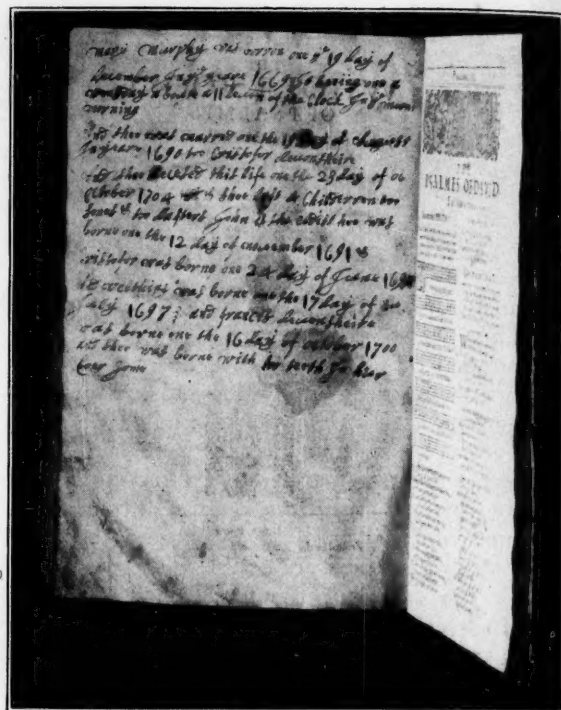


In October in London, among the noteworthy properties changing hands, came certain Persian and Indo-Persian miniatures, manuscripts, and works of art. The Persian illuminated manuscript is unique in its beauty. Curiously half way between Chinese perspective and that of the West, the Middle-East of Persia has an alluring art, fully exemplified in the textile designs of her carpets and rugs and extraordinarily elusive in her literary antiques.

On the 17th and 18th of October, at Sotheby's rooms in London, a fine collection of hammered English silver coins from the fourteenth to the seventeenth centuries, the property of Mr. Raymond Carlyon-Britton, was sold. It included coins of the days when the Puritans settled in Massachusetts, bearing the effigy of Charles I. on horseback as he is to-day on his black horse at Whitehall. These attracted American buyers through their London agents.

On the 20th of October, in the sale of Lord Vernon's Library in London, De Bry's *Major and Minor Voyages to America and India*, in Latin, dating 1590 to 1602, found a sympathetic market.

In London one can pick up old volumes at random. An old *Book of Psalms*, changing owners for a few shillings, shows the custom of using the fly-leaves of Bibles and Psalters as a family register of births, deaths, and mar-



SEVENTEENTH CENTURY BOOK OF PSALMS  
With family entries on fly-leaf. Height, 9 inches.

riages. The earliest entry in the one shown is 1669 and the latest 1700 wherein is recorded the interesting fact of one Frances Devenshire "she was borne with too teeth in her lower gume."

Lovers of bindings exquisite in their illuminated panels, their fine tooling, their gilding, and their sumptuousness in decorative schemes of colour, found in the six days' sale at the end of October some remarkable examples from the collection of M. Eugene Van Wassermann, conducted by M. Georges Giroux at his galleries in the Boulevard du Regent, Brussels. Among some of the daintiest were small almanacs or calendars of French and Belgian origin of the late eighteenth century. These had a little pocket in which reposed a mirror,—boudoir trinkets reminiscent of the Marie Antionette period. Miniature in size, 24°, they are now much sought by collectors, and are in the field of binding what the jewelled snuff-box, with its finely painted panels, is in that of porcelain.

But these constitute the supreme moments in collecting. Coming to odd trifles in the European market, a little snuff-box, not an elaborate museum example but a relic used by seamen in the navy after Trafalgar, made of oak with copper mounts and with a lid bearing a portrait of Nelson in relief and on the reverse a list of his victories, was picked up in an out-of-the-way place in Paris for ten francs.

There is still unlimited treasure in Europe, till one day time puts an end to its distribution, but it is not found at hotel doors nor in the highways, but it is discoverable to the canny searchers, and pouring out of Russia, Austria, Germany, and mainly coming through London, are antiques in a never-ending stream. The keepers of the treasure house oftentimes guards baubles and are unaware of the value of little gems of art in their possession.



# The Museum and the Collector\*

By CHARLES OVER CORNELIUS

*Assistant Curator of Decoration, Metropolitan Museum of Art*

THERE are three "publics" which must be considered in the service which a museum aims to render. First, the general public of casual visitors who wish simply to experience the pleasure which familiarity with beautiful things affords. Second, the special public of students—creative artists, designers, and archaeologists of various periods of art or of restricted groups of material. And third, collectors who wish to increase their familiarity with the best examples in the field of their interest, their purpose being to establish standards for judging the quality of their own acquisitions.

For the third of these groups, and particularly that large number of persons who collect decorative art, there are certain aspects of museum policy and methods which, if known and understood, will assist materially in satisfactory utilization of museum collections.

The first of these is the policy of acquisition. The effort of an art museum should be to show, as fully as possible, typical works of all periods of art endeavor, and, of these types, the finest obtainable examples. Curious and freak pieces which vary widely from type, examples of workmanship which may be in a sense typical but are of poor design or workmanship, should be excluded. A restricted number of variations within a type may be useful in showing the flexibility of design within one period or in one material, but the line must be carefully drawn at the point where these variations begin to constitute new classes in themselves.

\*From month to month Mr. Cornelius will note items of museum method or museum acquisition likely to be of interest to readers of *ANTIQUES*.

Next to the controlling policy in acquisition, museum methods of arrangement and display are important to collectors. Two general schemes are here available and both are usually employed together. In one case the arrangement is by material; in the other, various materials are assembled by period. In an arrangement by material, for instance, all silversmiths' work will be grouped together, usually chronologically and by country; so too will be all textiles, ceramics, glass, furniture, and paintings shown in the galleries. This method enables a collector of plate to observe in a continuous series the development of the silversmith's art; the collector of furniture, that of the cabinet-maker, and so on. For certain purposes, this method is the most satisfactory.

The second method of arrangement, that by period, groups together as a whole the silver, ceramics, textiles, furniture and painting of one period, emphasizing not so much the technical side of each element, as the general character, scale, and quality of one period of artistic expression taken thus as a whole.

Most collecting is done from one of three points of view—the æsthetic, the historical or the utilitarian. The æsthetic point of view emphasizes the art content and quality of an object whatever its material or period; the historical attitude allows its historic import or interest to outweigh the measure of its artistic quality, while a utilitarian collector assembles objects of decorative art for actual use, however carefully he chooses with discriminating care as to their artistic quality.

All of these viewpoints may be satisfied in the museum by a certain amount of period grouping. Of great popular-



PERIOD ARRANGEMENT IN A MUSEUM

Oak-panelled room, period of Louis XV. Panelling from dwelling, presumably of Mme. de Pompadour. Furniture and minor embellishments of the period. Assembled in the Metropolitan Museum of Art, New York City.

ity is the installation of the interior woodwork of old rooms pleasant in design and color, and the equipment of these rooms with furniture, hangings and bric-a-brac harmonious in historical and decorative character. This sets a pace for utilitarian collecting and, at the same time, illustrates the period arrangement.

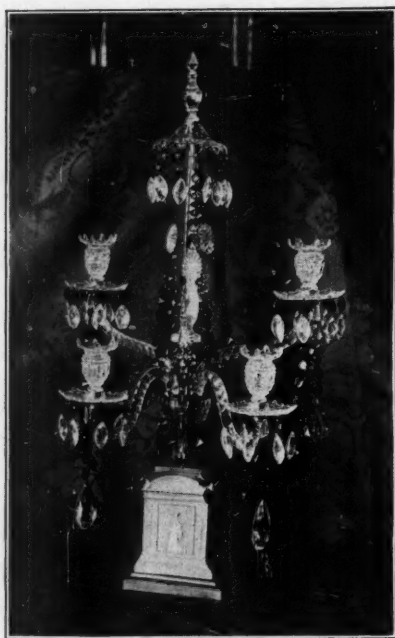
A most successful treatment of this sort is seen in the Metropolitan Museum in New York, where an oak-pannelled room from France, designed in the style of Briseux who worked during the reign of Louis XV, has been installed. The room is from a house in the Rue Thorigny, said once to have been in the possession of Mme. de Pompadour, that powerful mistress of Louis' prime. Though, originally containing a bed alcove, it is now arranged as a drawing room, with furniture, upholstery and occasional pieces of porcelain or terra-cotta. It well exemplifies the successful assemblage of different types of material, related in character—woodwork, furniture, textiles, pottery, sculpture and metal work—which as the illustration indicates find emphasis in the contemporary costume of rich brocades whose sweeping curves recall those of the carved panelling and the lines of the furniture.

Speaking of furniture, the same museum has acquired a

group of 207 sheets of original drawings of furniture designs from the workshop of the great Chippendale. Of these designs 178 correspond (in reverse) to the plates in one or other of the 1754 and the 1762 editions of Thomas Chippendale's *The Gentleman and Cabinet Maker's Director*, the most famous of all English books of furniture patterns. For the furniture collector, these drawings are of the utmost interest.

The recent display at the Metropolitan of the Holbrook collection of glass illustrates the method of collection by material. Here are united many sorts of European blown-glass utensils, numerous wine glasses varying in detail of form or decoration, covered cups, bowls and bottles. The restrictions placed upon the collection were: first, that it must be confined to one material, glass; second, to one period, the eighteenth century; thirdly, to one provenance, European, with an emphasis upon English.

No large museum will confine its method of arrangement to that of period groupings, which, after all, does not accord with the requirements of highly specialized study. Yet no museum can well afford to arrange by material only and thus lose the vitalizing influence of period group displays.



GLASS CANDELABRUM  
Eighteenth century, English



EMPIRE CLOCK



GLASS CANDELABRUM  
Eighteenth century, English

## The Home Market

### *Random Observations of Interesting Things*

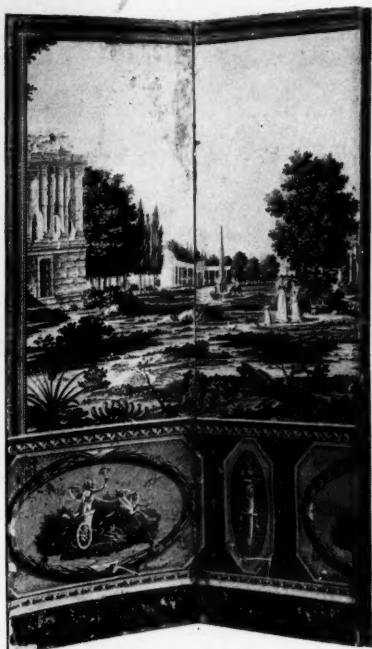
By BONDOME

**W**HAT is what in the antique market from day to day is dangerous to chronicle. It is safer to mark a trout in the pool and to come next day with rod and line for his extraction than to count on finding on two successive visits to a dealer's rooms the same choice specimen of old handicraft. And among the multitude of objects

of all kinds that are changing ownership in this country and are pouring in from abroad, it is difficult to make choice for illustration.

But some things catch the eye and hold it for a longer interval than others. That some things are available in this country is news worth passing along. For example, I have





DIRECTOIRE WALL-PAPER  
Used for a screen

seldom seen a more enticing bit of English Sheraton than the lady's dressing table here illustrated. It is made of mahogany, toned by time to rich, deep brown, and inlaid with satinwood and hawthorn. The shield-shaped mirror, the tapered delicacy of the supports, bespeak Sheraton's early manner.

But it is clearly Sheraton; and in its drawers for perfume bottles, its tambour enclosed receptacles for toilet articles, its linen bag which depends from a centre pull, it excellently illustrates the master's

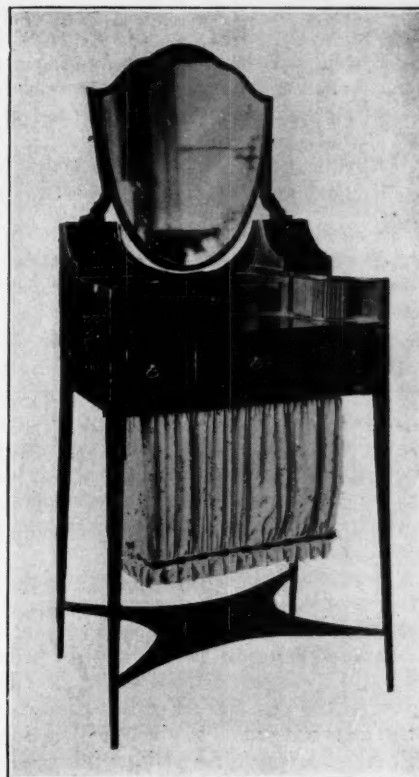
fondness for those pretty and intricate furniture contrivances that are dear to a woman's heart. A similar type of table—executed, however, in painted satinwood—is said to be in the South Kensington Museum.

Those who appreciate the Directoire style of furniture and decoration in its somewhat self-conscious naïveté will be pleased with an importation of old French wall-papers which have been mounted for utilization as screens. The illustration shows two folds of a large screen of this type. Wall-papers present difficulty to collectors because of the problem of their disposition. Mounted as screens, or as independent wall-panels, they may be preserved against disintegration and made to serve pleasingly as decoration. The screen here shown is one of several held by the same dealer.

Far more sophisticated is the cut crystal and chased bronze clock, brought to this country from France years ago by one of the founders of the Boston Athenæum. The clock stands about sixteen inches high and is of excellent workmanship in both the casting and chasing of the bronze mounts and the cutting of the crystal.

A pair of rare candelabra are the two examples in old Jasper glass here pictured.

They stand on blue and white Wedgwood pedestals, decorated with designs by Flaxman. The ormolu mounts are finely wrought in classic style. Pendants and finials of Waterford crystal are boldly cut in broad facets that accentuate the clarity of the material. Festoons are of deep emerald crystal of quite extraordinary richness and brilliancy. The pair have been highly praised by experts and are indeed unusually handsome in addition to being unusual. Macquoid illustrates a similar type almost identical in glass patterning, but less massively mounted. The date lies between 1770 and 1780.



EARLY SHERATON DRESSING TABLE

## Book Reviews

*Any book reviewed or mentioned in ANTIQUES may be purchased through this magazine. Address Book Department*

FURNITURE OF THE PILGRIM CENTURY. By Wallace Nutting. Fully illustrated. Price, \$15.00.

MR. NUTTING has an advantage over most writers in the field of antiques in the fact that he is an expert photographer. He knows how things should be taken as well as what should be taken. This is manifestly valuable to him and to those whom he has excellently served in this recent monumental work.

The Pilgrim Century, from 1620 to 1720, was a rugged period whose early mobiliary expression possesses for the latter-day collector a fascination quite apart from that exerted by the more sophisticated products of an age artificialized by excessive doses of classicism. Mr. Nutting is sensitive to this fascination. He feels that furniture design degenerated slowly from the middle of the eighteenth century to its close, and rapidly during the succeeding hundred years.

An opinion of this kind is hardly quite apart from prejudice. The stuff of American homes during the Pilgrim Era is vital enough and competent enough to win appreciation on its own

merits without benefit of contrast. Much of it, however lacking in subtlety, displays evidences of interested home workmanship. And the direct indebtedness to local traditions in the mother country, the striving to reproduce old-world things to match the transferred old-world names of places,—these are among the aspects of the Pilgrim furniture that give it an intimacy of appeal that bridges time beyond the power of things later and more self-conscious.

Mr. Nutting makes the appeal humanly complete by covering in his book not only the major articles of furniture but innumerable household utensils, large and small, important and unimportant; manufactured often in the home workshop, bearing the loving marks of simple tools; utilitarian in purpose, but fashioned leisurely; expressive of personal taste, or whim, or inventive exploration. He makes the appeal effective by offering illustrations, large enough, detailed enough, and well printed enough to satisfy the requirements of the exacting student.

The text moves with the illustrations, thus sparing those mental



and optical acrobatics to which we are accustomed but against which we would rebel. Few of the pieces reproduced have ever before been published. Yet the showing is rather representative than exhaustive. The splendid collections of the Essex Institute in Salem, for example, have been virtually neglected. Be that as it may, we have not yet in this country reached the period of complete classifications. Mr. Nutting's book is indispensable because, even if not quite perfect, it is the best thing of its kind yet published.

AMERICAN SAMPLERS: By Ethel Stanwood Bolton and Eva Johnson Coe. Boston. Quarto, pp. 416. Illustrated. Price, \$10.00. Postage, 20 cents extra.

PATTY POLK, of Kent County, Maryland, aged ten, about the year 1800, wrought into her sampler the words, "Patty Polk did this and she hated every stitch she did in it. She loves to read much more." Patty's tastes were literary rather than domestic, and for those of her descendants who are living today and others of kindred sympathies, the Massachusetts Society of Colonial Dames has started a work which ought to please a generation to which the making of samplers is unknown, and which is interested in them only historically.

A house-to-house canvass undoubtedly would furnish material for another volume of corresponding size, and two of the important collections available as sources of material, those of the New Hampshire Historical Society and the private collection of Mrs. Lathrop C. Harper, of New York, have apparently been overlooked in the preparation of this handsome book.

But all credit should be given to Mrs. Bolton and Mrs. Coe and their fellow-laborers, for making this splendid beginning.

Mrs. Bolton, in her discussion of the various features of the different specimens, considering them by centuries, from the first sampler made by Loara Standish (now in Pilgrim Hall, Plymouth), has made the first substantial contribution to the history of the American sampler. One point, however, which seems to us not sufficiently emphasized, is that an essential part of the difference between the English and American samplers at the height of their popularity was perhaps due not so much to the ruder taste and the coarser materials in this country as to the fact that the craftswomen were of an entirely different class. The English sampler was often the product of a mature young lady who was filling her wedding chest, while the American sampler was wrought painfully through the tears of some Patty Polk of her time as a part of her education. Doubtless the child of that day chafed under her work as the modern schoolgirl resents "required reading."

A final chapter is devoted to early schools and schoolmistresses, for the making of samplers was transferred from the home to the school, as have been sewing and other domestic arts in our own day. The volume contains one hundred and twenty-six plates illustrating samplers, stitches, etc., showing the varying types. Some of the plates are in color, and together the plates, text and descriptions form a work which everyone interested in the domestic life of our ancestors will find of the greatest value.

THE ENJOYMENT OF ARCHITECTURE. By Talbot Faulkener Hamlin. New York, Charles Scribner's Sons, pp. 340. Illustrated. Price, \$3.00.

APPRECIATION of art is something that may not be taught. It is the result of the slow growth of visual sensitiveness and intellectual control. It implies background, long experience, and a certain duality of attitude that makes one simultaneously susceptible to emotion and capable of analyzing it. An excellence of this book is its author's realization of this fact. He lays down no rules, he exploits no dogmas. In a clear statement of the problems of architecture and the means whereby they have been, and may be, solved, he seeks to supply some part of the understanding that must precede appreciation.

A general knowledge of the history of architecture is presup-

posed. In so far as this is lacking to the reader he will find guidance in an appended bibliography well selected for practical everyday uses and not cumbered with unwieldy scholasticism.

## Antiques in Current Magazines

### FURNITURE

"CUPBOARDS OF OLDEN TIMES." Gardner Teall, in November *House and Garden*. Illustrated. An account of the development of the cupboard from chests.

"FROM CHEST TO CUPBOARD. EARLY COLONIAL WORKMANSHIP." Rosamond Lampman, in November *House Beautiful*. Illustrated. A history of cupboards and their development, similar to preceding article.

"CHIPPENDALE CHAIRS WITH A GOTHIC INFLUENCE." James Thomson, in November *House Beautiful*. A page of illustrations with explanatory notes.

"CHIPPENDALE FURNITURE." L. G. Martin, in November *Industrial Arts Magazine*. A history of Thomas Chippendale with detailed descriptions of forms and styles created by him. There are two drawings, to scale, of a writing desk and book stand.

"WALNUT FURNITURE IN THE DAYS OF QUEEN ANNE." A. T. Wolfe, in October *House and Garden*. A discussion of the Queen Anne period and the use of walnut in making furniture.

"THE OLDEST FURNITURE IN THE WORLD." George Leland Hunter, in November *Good Furniture Magazine*. Illustrations in color and half-tone. A description of Egyptian chairs.

"THE HARDWARE ON YOUR FURNITURE." Wm. Winthrop Kent, in November *Good Furniture Magazine*. A history of furniture hardware in England.

### GLASS

"THE FIRST GLASSWARE MADE IN AMERICA." W. Calvert Moore, in October *Industrial Arts Magazine*. Illustrated. A history of the making of glass in America with an account of the Temple collection of glass, which has been on view at the Fairmount Park Museum in Philadelphia.

"AN OAK CHAIR IN S. MARY'S HALL, COVENTRY." Herbert Cescinsky, in *The Burlington Magazine* for October 15. A careful study of the development of English oak chairs and a detailed description, with fine illustrations of the chair in Coventry.

"UNPUBLISHED DRAWINGS BY THOMAS CHIPPENDALE." Wm. Laurel Harris, in October *Good Furniture*. Illustrated. An account of this important and little known collection in the Metropolitan Museum of Art.

### POTTERY AND PORCELAIN

"OLD WEDGEWOOD WARE IN AMERICA." E. Alfred Jones, in October *Art in America*. Illustrated. Contains a page from an early catalogue of Wedgewood, or "Queen's Ware," with a list of the articles of this ware that were sold in America in Colonial or Post-Revolutionary times.

"COLLECTING SALT GLAZE WARE." Gardner Teall, in October *House and Garden*. Illustrated. Condensed history of the art of salt glazing with notes on the Clarke collection of ceramics.

### SILVER

"EARLY PHILADELPHIA SILVERSMITHS." Horace Furness Jayne and S. W. Wodehouse, Jr., in October *Art in America*. Illustrated. A history of the craft in Philadelphia from 1688 to 1800.

### TEXTILES

"THREE EARLY AMERICAN SAMPLERS." Unsigned, in October *Art in America*. Illustrated.

## Antiques in Lecture and Exhibition

ANTIQUES will gladly publish advance information of lectures and exhibitions in the field of its particular interest. Notice of such events should reach the editorial office, if possible, three weeks in advance of their scheduled occurrence.

### LECTURES

BOSTON: *The Museum of Fine Arts.*

The Museum announces a series of afternoon conferences whose aim is to study the various museum collections through the cultural sources. They are planned as informal discussions under guidance of the museum officers. The hours are 2.30 to 4.30 on the days set. Open to the public, without ticket.

November 30; December 7 and 14. In Western Art Study. E. J. Hipkiss, keeper in the department, and Mrs. C. W. Townsend, adviser in textiles.

January 4, 11, and 18. In Middle Empire Room. Egyptian Art. Dr. G. A. Reisner, curator.

March 1, 8, and 15. In the New Marble Room. Classical Art. Dr. L. D. Caskey, curator.

March 22, 29, and April 5. Asiatic Art. John E. Lodge, curator of Chinese and Japanese Art, and Dr. A. K. Coomaraswamy, keeper of Indian Art.

BOSTON: *The Public Library:* Free Lectures to be held at 8 P.M. on the days noted.

December 15. "European Collecting Experiences," by Paul J. Sachs, A.B., professor of Fine Arts, Harvard University, and assistant director of the Fogg Art Museum.

December 29. "American Furniture of the Georgian Period," by Allen French, A.B.

March 30. "Boston Becomes a City, 1822: Its Social, Literary, and Artistic Development," by Martha A. S. Shannon.

NEW YORK CITY: *The New York Historical Society.*

December 6. "Early Explorations and Discovery in the New World as recorded in work of Contemporary Map Maker," by Dr. Edward L. Stevenson.

January 3. "New York in Autobiography," by C. F. Worthington.

NEW YORK CITY: *The Metropolitan Museum of Art* will hold a series of Wednesday noon conferences, or seminars, on Arms and Armor in the Armor Department of the Museum. Open to the public under certain conditions.

SALEM: *Essex Institute.*

December 12. "Old Woven Coverlets, Hooked Rugs," by Alice Van Leer Carrick.

### EXHIBITIONS OF ANTIQUES

BOSTON: *North Bennett Street Industrial School.* December 6 to 13. 17th century furniture, old textiles, embroideries, wrought iron.

*Copley-Plaza Hotel.* January 8 to 15. Early Chinese works of art.

THE METROPOLITAN MUSEUM OF ART, *New York City,* will place on view, through December 31, an exhibition of Oriental rugs, lent by James F. Ballard.

### NOTES

Whether a result of stimulated national self-consciousness resulting from participation in the World War, or somehow a by-product of the Americanization movement, the fact remains that almost everywhere throughout the United States are to be found indications of an intensified interest in places and objects of historical and antiquarian value. Exhibitions in which relics, some

valuable, some merely curious, some, perhaps, absurd, are coming to be a recognized part of community gatherings of all kinds.

\* \* \*

For example, when the Maryland Academy of Sciences met in early November in Baltimore, the event was signalized by an exhibit of rare United States stamps and coins. When the Canton, Ohio, Presbyterian Church held a recent reception, it had occasion to exhibit old-time coffee urns, together with the century-old pewter communion set belonging to the church, and various other items to which age had lent unwonted lustre. The Bucyrus, Ohio, *Telegraph* calls attention to an October exhibition in the public library where are displayed a large collection of old coins, "to say nothing of numberless heirlooms."

\* \* \*

In the South, Atlanta has enjoyed a number of opportunities to examine generations-old family silver that has been generously loaned by citizens for display by a local firm of jewellers. Some of them ANTIQUES hopes to give its readers sight of in due course. Other treasures of family possession were brought out in Chattanooga, Tenn., in connection with the reception of a woman's club of the city. In addition to old silver, which was used to decorate the tea table, a well-organized exhibit of colonial, ante-bellum, and Civil War relics was displayed.

\* \* \*

Down in Maine, the annual October-fest at Paris Hill, known as the Paris Hill Fair, produced a large offering of heirlooms and curios from local attics and treasure chests, among them a collection of representative weapons from successive wars in which the United States has been involved. The fair at West Newbury, Mass., in late September presented a historical exhibit managed by the Legion Post Auxiliary in which were some notable objects.

\* \* \*

As might be expected, these collateral exhibitions are usually unclassified and embrace much trash as well as much that is perhaps rarer than is realized. If only as a sign of the times, however, they are not to be either ignored or belittled.

\* \* \*

Most special museum exhibits have not been, but are to be, held. Yet a word should be said of the rare collection of old Connecticut furniture which, loaned by Mr. George Dudley Seymour of New Haven, was exhibited during October at the Morgan Memorial in Hartford. Its most notable items were some pre-Georgian chests, several of them once adorned in vivid polychrome, bespeaking an ancestry in the painted peasant furniture of Europe, and giving straight contradiction to the frequent assumption that the Colonial period was prevailingly and placidly monochrome. But the Colonial period is not a period at all. It consists of many periods. We need a new terminology for them.

\* \* \*

The Toledo Museum has recently exhibited a collection of antique English silver, accompanied by lectures and opportunities for conference.

## Auction Notes

### CALENDAR

December 9 and 10. ANDERSON GALLERIES, 489 Park Avenue, New York City. Antique furniture and old English silver; collections of Mrs. Bradley Martin and Mrs. Barger Wallach.

December 12 and 17. AUGUSTUS CLARKE, 42 East 58th Street, New York City. Fine Italian Antiques, Florentine furniture and wrought iron work.

December 15, 16 and 17. AMERICAN ART GALLERIES, 6 East 23d Street, New York City. Sale of Mme. Cattadore's collection.

James P. Silo announces that he will hold no sales between December 10 and January 15.



A period of social and economic upheaval that upsets old family traditions and destroys old family fortunes generally brings much interesting and valuable material to the salesroom; material, oftentimes, that long had been looked upon as beyond any hope of dislodgement. The point is made with particular reference to ancient arms and armor by Bashford Dean, curator of armor in the Metropolitan Museum, in a *Bulletin* article on "Recent Sales of Armor."

During close to half a century preceding the World War there had been hardly more than half a dozen important sales of armor. Since the war—indeed within comparatively few months—five important sales have occurred in London alone. From these various sales a number of choice pieces were secured for American collections. The important November sale at the American Art Galleries will be noted next month.

\* \* \*

Reports from early season sales in Paris speak lugubriously of low prices—the lowest since the war. New York sales have been many and have brought considerable totals, though many individual objects sold for prices that appear attractive.

\* \* \*

The American Art Gallery sale of furnishings from a private home which had been decorated by Richard Morris Hunt brought \$64,333.50. Some of the items were:

Four carved walnut chairs of the Stuart period for \$1160. These had pierced backs and three-scrrolled splats, and were upholstered with cut and uncut green velvet of a little later period with dull pink floral motives.

Two carved walnut State chairs of the William and Mary period, with high serpentine crowned backs and seats, covered in rose crimson floral damask, went for \$321. For \$400 two illuminated leather and oak chairs of the Jacobean period, back and seats of leather, tooled, gilded, and decorated with sprays of flowers and birds, were sold.

An inlaid walnut tall clock of the Queen Anne period, inscribed "John Draper, London," went for \$300, and twenty-seven lengths of Italian Renaissance crimson damask with leaf, flower, and fruit motives, approximating 120 yards, for \$700; and thirty-six lengths of similar damask, approximating 220 yards, all twenty-four inches wide, for \$950.

\* \* \*

A sale of Spanish and English antiques held immediately following the other enabled purchase of a Spanish seventeenth century carved walnut table for \$175, two carved leather chairs for \$150 and a carved Spanish-Gothic walnut bench for \$100.

\* \* \*

The sale of period and modern furniture at the Anderson Galleries, October 27, 28, 29, developed some of the following items of interest:

A Georgian decorated desk with bookcase top made in England during the eighteenth century was sold for the highest price reached in the sale. This item, acquired for \$500, is decorated in Adam style with painted floral sprays and cameo medallions on apple-green ground, the desk part fitted with a slab lid and compartment interior, the bookcase top fitted with shaped glass doors in latticework motive and having a broken arch-scroll pediment.

A seventeenth century Spanish varguene, or chest of compartments, on walnut stand, brought \$400. The interior is finely molded in geometrical design; inlaid with ivory cameos, the stand supported by fluted baluster legs and twisted columns representing an arched portico, studded with original steel and bronze fixtures.

Other sales were:

Louis XVI settee, provincial French, eighteenth century, \$300; Scotch crystal silver-mounted dessert service, Duke of Leeds collection, Aberdeen, eighteenth century, \$230.

Six painted wall panels, eighteenth century Dutch, brought

\$1250. A pair of Waterford glass candelabra on Wedgewood bases brought \$510. A small Herat rug of the seventeenth century sold for \$1750. Total sales for the three days, \$37,142.

\* \* \*

An important sale of English, French, and early American furniture, and Oriental rugs and carpets, was held at the American Art Galleries, October 31 and November 1, 2, and 3. Total sales were \$43,737.

An early American carved mahogany sofa covered in jacquard loom tapestry in flower design, an exceptionally fine example of Colonial workmanship, was obtained with a high bid of \$460. A fine needlework state chair, Regence style, having serpentine oblong back, open scrolled arms, cabriole legs, and covered in gros and petit point needlework of medallions, flowers, and birds, brought \$400.

Other sales were:

Lacquer highboy, Queen Anne period, \$375; American eighteenth century walnut highboy, \$350; inlaid walnut cabinet, Queen Anne period, \$330; two carved walnut chairs, Queen Anne period Tiffany Studios collection, \$290; pair of Queen Anne walnut side chairs, \$290; inlaid mahogany bell and chime tall-clock, eighteenth century English, \$280.

\* \* \*

A collection of Eastern rarities belonging to Alaster McKelvie of London was sold November 11 and 12 at the Anderson Galleries. Among the items of special interest were:

An antique Persian hanging with applique embroidery, the centre field in the form of a prayer arch filled with luxurious flowering plants and with three borders showing flower baskets in rich colors on a white ground, for \$140; an eighteenth century panel of ecclesiastical embroidery, the Virgin enthroned with the Child, mounted on crimson velvet, \$125; an antique Armenian gold and pearl embroidered priest's robe for \$125.

The most important single sale, however, was that of a royal embroidered tent, as commodious as the average cottage, embroidered with lifesize figures of princes and princesses, which went for \$3,750. A smaller tent brought \$900. Total for the sale, \$21,607.

\* \* \*

The de Souhami sale at the American Art Galleries, November 10, 11, 12, brought the highest prices of the year. The total for the sale was \$232,287. The articles sold consisted mainly of French and Flemish tapestries dating from the sixteenth to the eighteenth century, many of them pictorial, and furniture richly upholstered in needlepoint. There was likewise considerable glass, metal and architectural stone work. Some prices were:

For six Louis XIV armchairs upholstered in Saint Cyr needlework, \$7,650; two rare French eighteenth century check chairs with high serpentine backs, \$4,000; a French eighteenth century check sofa, again in Saint Cyr needlework, for \$4,500; a French Gothic oak cupboard, fifteenth century, \$3,200; another cupboard of similar origin, \$2,100. A panel of Swiss embroidery, 7 x 6 2-3 feet, based on an Albrecht Dürer cartoon and depicting scenes from Old and New Testaments, brought \$6,400. It appears to be a unique piece and is of marvelous workmanship.

Two seventeenth century French Gobelin tapestries, constituting part of a set of four, illustrating the story of Niobe, brought \$5,100 each. Other sales were:

Flemish Renaissance tapestry, sixteenth century, "Judas and the High Priest," \$3,600; Renaissance tapestry panel, Flemish, sixteenth century, "A Royal Hunt," \$3,600; Flemish eighteenth century tapestry, "The Vintage," \$3,500; royal Flemish tapestry, seventeenth century, "Dutch Peasants," \$3,500; royal Aubusson tapestry, French, eighteenth century, "La Depart," \$3,000; companion piece, "Le Marchand d'Esclaves," \$3,000; two French eighteenth century needlework portieres, \$1,500; Gobelin tapestry cantonnier, eighteenth century, \$1,500.



William K. Mackay Company, auctioneers and appraisers, conducted a sale at their galleries, 11 Beacon Street, Boston, from November 5 to November 19, a dealer's surplus stock of antiques, the Sherman collection of pewter and some early American prints and paintings from the Walker homestead, Topsham, Maine, were sold.

An Aaron Willard banjo clock sold for \$69; mahogany fall front desk, with bracket feet, \$121; early American mahogany lowboy with duck feet, \$126; old Martha Washington armchair, \$115; a pair of Heppelwhite card tables, \$98; mahogany Chippendale card table, \$35; Flemish oak caneback and seat chair, \$50; curly maple front swellfront bureau (original handles), \$71.

\* \* \*

At Sotheby's, London, a sale of furniture, glass, pewter, etc., held November 11, produced prices as follows for notable items:

A Ralph Wood toby jug, of a sailor on a barrel, holding a jug to his side with both hands, dog and pipe at his feet (the stem missing), in drab, brown, and pale orange; very fine glaze, 9½ inches, £90.

A Ralph Wood "planter" jug, of a man with chest and anchor under the chair, holding cup in his right hand, and tall jug on the chest with his left; blue coat, orange waistcoat, blue striped trousers, and black tie; fine colorings, hair cracks, 11½ inches high, £74.

A very fine early Georgian settee, in walnut, of three chair back pattern, legs carved at the knees with conventional floral pattern, and with claw and ball feet; 5 feet 2 inches long, £87.

A fine eighteenth century dressing commode, with serpentine front and four drawers, top one fitted, £175.

A remarkably fine old Chippendale set of console table and mirror, and applique, £200.

Fine old Chippendale mahogany china cabinet, with lattice work doors and glass ends, top carved to represent a pagoda roof, £270.

Queen Anne walnut china cabinet or bookcase, upper part enclosed by glazed doors, panels bevelled, £400.

Pair carved and gilded side tables, cabriole legs finely carved, claw feet; fronts richly carved, £320.

Pair small table, cabriole legs, carved, tops with gesso work, £150.

A William III mirror, carved wood and gesso frame, £155.

William and Mary walnut bureau bookcase, bracket feet, lower part six drawers, interior fitted with numerous drawers and pigeon holes, £95.

Fine six-fold screen, painted with Chinese subjects, English early eighteenth century, £95.

## Antique Stores of America

### I. The City of Boston

THE uncertainty of life and of all things material is never better illustrated than in the constant shift of articles in the stores devoted to the selling of antiques. If a dry-goods merchant sells a roll of percale, he puts in its place another roll of similar material. A description of his stock in trade today will not differ much from that which might be made a month hence.

But the antiques store is different. When an article is sold, neither the proprietor, the manager nor anybody else knows what will come to fill the store space which it has occupied. In a recent survey of Boston antique shops three butterfly tables and two banjo clocks were encountered in one establishment; but the dealer stated that they constituted an unusually heavy stock of their kind, for sometimes he had no example of either tables or clocks. Two days later, a perpendicular chair with splint back and seat stood where one of the tables had been; while a sword hung in the spot that one of the clocks had occupied.

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- 1 Set of Six Black Decorated Chairs
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- 1 Maple Desk
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- 1 Mahogany Heppelwhite Bureau
- 1 White Sea Chest
- 1 Maple Gate-Leg Table
- 1 Mahogany Drop-Leaf Table
- 1 Glass Lamp
- 1 Gilt Mirror
- 1 Small Cherry Bureau
- 1 Square Mahogany Table
- 1 Small Warming Pan
- 1 Glass Lamp
- 1 Boston Rocker
- 1 Black Sea Chest



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Two Hickory Arm Chairs	60

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The searcher for rarities goes again and again to the same store, confident that he will see new and different things at each visit, and hoping that, among them, will be something to satisfy his special taste.

Boston, partly because of its early colonial history and partly because it is in the midst of a region where the value of old things was appreciated before the collecting spirit became general elsewhere, is the centre of the American trade in antiques. As the heirlooms of old-time families have been dispersed, they have been gathered in by dealers and collectors. The quantity is great, yet shifts of fortune and of taste are bringing fine pieces constantly to market. Hundreds of New England families that have not yet parted with all their historic furniture let occasional pieces go, and collectors continually reduce surplus or dispose of items of minor value in favor of rarer examples. The dealer seems an invaluable go-between in many of these transactions.

Many Boston firms import old goods from Europe, or even from Asia. One firm handles exclusively Italian importations. Another finds its principal business in old Dutch silverware. Others import from England, France, Russia, or rejoice when they find a choice article brought to America by a Scottish, Scandinavian, Russian, Greek or other immigrant.

Then there are the restorers. One is an artist with old paintings and mirrors and their frames. Another does gilding so that it is a joy to his patrons. Most of the large dealers repair and re-finish furniture to suit the buyers. Many will reproduce or make copies of old furniture or metal goods. It is even possible in Boston to have old nails imitated, for there are blacksmiths who can produce nails like those used before the days of machine-made things. The metal mountings for old furniture can likewise be skilfully duplicated.

Many persons like to purchase honest reproductions of fine old bureaus, chairs, desks, tables and the like. There is a large trade in these things.

So wide, indeed, is the scope of the antique business in Boston that few persons — certainly outside the city — have any conception of it. Hence the following reference list is published, not as offering a complete directory or guide, but an indication of some of the main ramifications of an important but little understood business.

With these remarks, the following list of Boston dealers in antique articles is presented to the public as a list worthy of study and reference. The stock in trade of any one concern can seldom be announced in advance except in the most general terms, and a firm which handles things along the path of one's desire is likely to have that very thing today and not have it tomorrow.

### The List, Alphabetically Arranged

(All of the firms listed have been visited by a representative of ANTIQUES. Firms outside of Boston, but in the general neighborhood will be listed later. Dealers wishing inclusion in the list should notify the publisher.)

CHARLES S. ANDREWS, 37 Charles Street — Cabinet maker and dealer in antiques; also maker of reproductions.

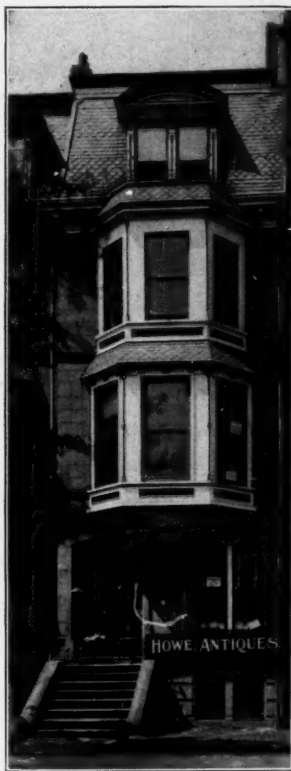
ANDREWS BOOK SHOP, Technology Chambers, 8 Irvington Street; Antonello Richard Andrews, proprietor—Prints and books.

MOUSTAPHA AVIGDON, 755 Boylston Street — Ancient art.

N. J. BARTLETT & Co., 37 Cornhill; N. J. Bartlett, manager—Rare books, including importations.

BIGELOW, KENNARD & Co., Inc., 511 Washington Street; Alanson Bigelow, Jr., president; Reginald C. Heath, treasurer—This company,

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Libraries Purchased: *Print Collector's Quarterly*  
 Christian Science *Burlington, Studio*  
 Literature *Connoisseur*

**SMITH & McCANCE, 2 Park Street, Boston**

*China, Pictures, Furniture, Rare Glass*  
*Boston Antique Exchange*  
 33 Charles Street, Boston

GEO. N. McMAHON, Telephone, Somerville 6918W

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Advises regarding proper American furniture. Buys on commission. Has nothing on sale.

primarily a jewelry firm, handles rare old jewelry, clocks, china, bronze, ship models, etc., and these are mostly imported articles.

**WILLIAM BOND & SON**, successor to Elson's (established in 1793), 22 Beacon Street; William C. Bond, manager — Dutch and antique silver-ware are the leading lines handled.

**BOSTON ANTIQUE EXCHANGE**, 33 Charles Street; George N. McMahon, manager — A general line of antiques, the firm's business card announcing china, pictures, furniture and rare glass.

**BOSTON ANTIQUE SHOP** — This concern is under the management of Mr. Alfred Stainforth, and handles a large collection of antiques. On the first of the year it will move from its present location, 12 Milk Street, to 59 Beacon Street.

**CARBONE, INC.**, 342 Tremont Street; Philip L. Carbone, president; B. F. Letson, manager — This store is devoted entirely to Italian furniture, pottery, glass, and works of art. Extensive importations are regularly made and a large stock is carried.

**T. V. CAREY**, 85 Chestnut Street — American bric-a-brac and furniture; old-time wrought-iron pieces a specialty.

**COLONIAL ANTIQUE ORIENTAL CO.**, 151 Charles Street; Gregory Bartevian, proprietor — General line of Colonial and Asiatic antiques; special lines are Russian brass, rugs and wrought-iron art work. Strange looking guns, a collection of samovars, and a group of colonial chairs, the latter on order for tea-room equipment, were recently on exhibition.

**CONLON'S CLOCK SHOP**, 9 Bosworth Street — Buys and sells old clocks. Repairs and furnishes missing parts.

**C. L. COONEY**, 379 Boylston Street — A great variety of antiques may be found at this store. Mr. Cooney is likewise proprietor of "Broadhearth," 137 Central Street, Saugus Center, Mass., the site of the first iron works in America. At "Broadhearth," he employs an expert smith, whose family are caretakers of the ancient house. The smith will copy any iron work in the house, or any other old examples of iron work. Furniture, swords, bronzes, china, etc., of all periods are handled at the Boston store.

**RAYMOND DWYER**, 29-A Temple Street — Old silver, bronze, brass, art metal work generally.

**JOSEPH EPSTEIN**, second story, 56 Pemberton Square — Furniture and bric-a-brac.

**A. L. FIRMAN**, up one flight, 34 Portland Street — Has a large line of reproductions of old colonial hardware, such as knobs, pulls, handles, hinges, clock bezels, ornaments, etc. Mr. Firman makes a business of supplying trimmings for restoring or reproducing antique furniture.

**JAMES M. FISK & Co.**, third story, 13 and 17 Province Court — Oil paintings are restored. The restoring of carved frames and furniture carvings also is done. Antique furniture is repaired and restored. Reproductions are made to order, and missing pieces are supplied in order that sets may be complete.

**FITZGERALD**, third story, 68 Pemberton Square — Bric-a-brac, etc.

**FLAYDERMAN & KAUFMAN**, 65 and 67 Charles Street; Philip Flayderman and Hyman Kaufman, proprietors — Three stories and basements of two houses crammed with an assemblage of old furniture, china, metal goods and other things. Twenty-four rooms are occupied.

**JANE FRANCES**, 33 River Street, Boston — Porcelains, china, glass and bric-a-brac, also some choice furniture, are handled at this little store. New gallery opened December 1.

**GEORGE C. GEBELEN**, 79 Chestnut Street — An unusual place to visit for those interested in fine silver of to-day and the years gone by. Mr. Gebelein has devoted his life to the study of his craft and has gained a reputation quite enviable as a craftsman.

**JACOB GLICK**, 374 Tremont Street — Furniture and bric-a-brac.

**HYMAN GOLDBERG**, 363 Cambridge Street — Dealer and repairer; general furniture line.

**GOODSPEED'S BOOK SHOP**, 5-A Park Street; Charles E. Goodspeed and Francis H. Valentine, proprietors — Rare old books and prints are a notable feature of this book store. Autographs also are bought and sold, and constitute an important part of the business.

**CHARLES T. GRILLEY**, formerly at 110 Tremont Street, has recently moved to 49 Charles Street — Fine line of antiques, autographs, old paintings, playbills, prints, and old books.

**JOSEPH GROSSMAN**, 97 Charles Street — General line of antiques.

THE HANCOCK SHOP, 87 Cambridge Street; Mrs. Mary L. Underhill, proprietor — Old china and glass, bric-a-brac, and some furniture.

HARRY'S CURIOSITY SHOP, 191-193 Eliot Street; Harry J. Levin, proprietor — Furniture, bric-a-brac, bronzes, etc.

ALBERT J. HILL, sixth story, 3 Hamilton Place, Boston — Furniture and bric-a-brac. Specializes in rare and unusual pieces of glass and china. Serves as appraiser, cataloguer and distributor of collections, public or private.

NATHAN S. HILL, sixth story, 3 Hamilton Place, Boston — Restorer and repairer of bric-a-brac, china, furniture, etc.

S. EDWARD HOLOWAY, third story, Elm Building, 61 Hanover Street, and 5 Elm Street — Mr. Holoway has a large shop devoted to gilding and other restoration work on old wood or metal. The repairing of picture frames is a specialty with him.

E. C. HOWE, 91 Newbury Street — This establishment in the exclusive Back Bay district is devoted to the high-grade antiques in wood, bronze and other metals, china, glass, etc., and to reproductions in wood and metal as ordered.

DAVID A. JACOBS, 161 Charles Street — In addition to the usual general line of antique furniture and bric-a-brac, Mr. Jacobs deals extensively in old Russian work in copper, brass and the precious metals.

H. H. JACOBS, 92 West Cedar Street, Boston — Furniture, etc.

JORDAN MARSH COMPANY, Washington Street — This company, best known as a department store, has an interesting showing of antiques on the fifth floor of its annex building. Noteworthy will be the Old Colonial House now in the process of being built. This will contain a large collection of genuine early New England furniture for which representatives of the company are continuously searching in the unfrequented corners of New England.

JO-LI SHOP, 75 Chestnut Street, Boston; owned by Mrs. Lila Woodbury Lane — A rather unique and interesting little gift shop with a collection of some fine antiques.

KABATZNIK'S, 484 Boylston Street — Primarily an art gallery, but contains many antiques, paintings, furniture, and a very rare collection of jewelry.

MICHAEL KING, 141 Charles Street, Boston — Furniture and dishes.

JOEL KOOPMAN, INC., 18 Beacon Street, Boston — Hardwood furniture, bronzes, china, porcelain, tapestries, paintings, bric-a-brac, etc. Only selected goods are handled. H. G. Salomon is president and Mrs. Fannie Koopman treasurer of this company, which is one of the large concerns in the business.

LEONARD & Co., 46 and 48 Bromfield Street; Mrs. John Leonard and Burton Leonard, trustees; John Leonard, managing trustee — Auctioneers and appraisers of furniture, rugs, china, glass, bric-a-brac, clocks, etc.; with special attention to antique goods. Sales at frequent intervals.

C. F. LIBBIE & Co., 3 Hamilton Place, room 214; C. F. Libbie, manager — Rare books and prints, including importations and choice editions of American and foreign works.

THE LITTLE SHOP OF ECCLESIASTICAL THINGS, 10 Park Street; Mrs. George Campbell, proprietor — This shop is just what its name implies, and contains a great variety of old furnishings and ornaments, pictures, statuary, etc., such as are mostly found in churches of the ritualistic faiths.

WILLIAM B. MCCARTHY, 30 Hollis Street; also proprietor of a store at Plymouth — Furniture, bronzes, bric-a-brac, etc. William McCarthy, Sr., now about 80 years of age, is the dean of Boston antique dealers.

THOMAS McGRATH, 367 Tremont Street — China, glass, curios, etc.

SAMUEL MIRLISS, 139 Charles Street — General line of antiques, with furniture leading.

NEW ENGLAND ANTIQUE SHOP, INC., 32 Charles Street, Boston; L. Palken, manager — The line is largely furniture. Reproductions and other pieces are made to order.

ORIENTAL & ANTIQUE SHOP, 43 Cornhill; Miss Jennie R. Dean, proprietor — Asiatic goods are the specialty here, Chinese and Japanese porcelains, china, bronzes, etc. European and American goods also are handled, and the assortment of bric-a-brac is large.

R. P. PAULY, 5 Charles Street, Boston — Has been in the business of antiques for a long time. Furniture and glassware, of all periods, are his specialties, and a general line of antique goods is handled.

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The historical types illustrated in a complete check list of known examples, based on three important collections.

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A careful study of the early masterpieces, with selected illustrations.

## These Two Topics

are among a number that will be discussed in *ANTIQUES* for February. Conclusive, in so far as they go, they will yet stimulate further investigation and comment.

Will you have anything to add to the material offered?

ANTIQUES :: Boston

BROOKS REED GALLERY, INC., 19 Arlington Street; Brooks Reed, manager — Many old paintings and other works of art are to be seen here. A feature of the place is the exhibition room, lighted by skylight, where exhibitions of pictures and of art collections are held at frequent intervals. Pennsylvania Dutch Colonial furniture is a specialty of this house.

HARRY ROHTSTEIN, 299 Cambridge Street — Antique furniture.

M. RUBIN and S. SILVERSTEIN, 157 Charles Street — Antique furniture and repairs.

ISRAEL SACK, 85 Charles Street — This concern handles a large line of furniture, art works, bronzes and other metal goods, china, pottery, glass, etc., and undertakes to provide reproductions if desired. Mr. Sack also owns a store on Milk Street.

H. SACKS & SONS, 62-64 Harvard Street, Brookline — This concern has three floors of some fine early American furniture, and also carries old brass, andirons, hooked rugs, etc.

A. V. SAMPSON, 56 Pemberton Square — General line of furniture, china, glass, pictures, jewelry, etc.

SHREVE, CRUMP & LOW CO., 147 Tremont Street, Boston; president, O. B. Shreve; treasurer, A. M. Horne; manager, B. D. Shreve — This company, best known as one of the large and important jewelry concerns of Boston, is likewise one of the extensive dealers in antiques. Selected articles are the only ones handled. Fine furniture of different European and American periods is the specialty, while, naturally, of course, ancient jewelry and art work in precious metals are carried. Ship models form an important item in the collection. Antique swords, paintings, clocks and samplers may also be mentioned.

SMITH & McCANCE, 2 Park Street — Books and periodicals. Specializing in early Christian Science literature. Subscription agent for foreign and domestic periodicals.

D. J. STEELE, 6 Province Court — Painter of glass panels; restores antique clock dials and panels.

HYMAN STONE, 303 Cambridge Street — Deals in old furniture and makes reproductions to order.

THE C. B. SWIFT COMPANY, 19 and 21 Charles Street, Boston; Robert L. Littlehale, president and manager — Antique dealers, cabinet makers, interior decorators and upholsterers, who not only deal in antiques, but do furniture restoration and make reproductions.

S. TISHLER, 76 Charles Street — Old furniture and other antique goods. Andirons and mirrors are listed as specialties.

PHILIP WEINER, 11 Park Street — China, porcelain, art metal work, glass and some furniture.

FREDERICK T. WIDMER, successor to Henry Guild & Son, third story, 31 West Street, Boston — A high-grade jewelry and silverware store, which deals also in antique and early jewelry and early silver.

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## FOR SALE

### CLOCKS

**TALL CLOCK.** Old English, brass dial, good condition, made 1717. Price, \$200. Address No. 102, Care of ANTIQUES.

**HALL CLOCK.** English make, brass dial, moon face. Mahogany case with satinwood and ebony inlay, perfect running order. Broken arch top. Price, \$250. Address No. 106, Care of ANTIQUES.

**HALL CLOCK.** Mahogany case, English movement, perfect condition, absolutely genuine. Price, \$175. Also several painted pine hall clocks, 30-hour movements, for \$35 each, as is. Address No. 124, Care of ANTIQUES, Boston.

**HALL CLOCKS.** Carved English oak, brass dial, magnificent clock. Price, \$200. Carved English oak, enamel dial, movement one of the finest English makes. Will guarantee perfect timekeeper. Price, \$175. Address No. 123, Care of ANTIQUES, Boston.

**CLOCKS.** Tall, shelf, wall, grandfather; brass and wood works. Also other antiques. H. L. THATCHER, West Brookfield, Mass.

### FURNITURE

**CHAIR.** Early Chippendale, cut-out back, maple. In original condition. Address No. 107, Care of ANTIQUES.

**CHAIRS.** One old pair fiddle-back, Chippendale style, maple. Address No. 108, Care of ANTIQUES.

**TABLE.** Fine old Hepplewhite card table in the rough original condition. Price, \$125. Address No. 113, Care of ANTIQUES.

**PHYFFE TABLE.** Exceptional condition, solid mahogany top, solid mahogany base (round), legs solid mahogany with mahogany veneer, brass feet. W. E. LAMERE, Ludlow, Vermont.

**SMALL CARVED EMPIRE SIDEBBOARD.** Original brasses; carved, high four-posted bed; baluster-back chairs; maple highboy; unusual tavern tables; Sandwich glass; original hardware; early Massachusetts Antiques. GATES & GATES, 24 Charlotte Street, Worcester, Mass.

**SECRETAIRE.** Italian marquetry, olivewood with ivory inlay, serpentine front, about 250 years old. Several secret drawers. Splendid condition. Price, \$1500. Address No. 122, Care of ANTIQUES, Boston.

### MISCELLANEOUS

**MIRRORS.** Two colonial mirrors, one canopy top with balls. Original glass picture. Other empire style. Address No. 111, Care of ANTIQUES.

**TEAPOT.** Beautiful old silver lustre resist teapot, perfect condition. Also several pieces old glass. Address No. 112, Care of ANTIQUES.

**OLD ENGLISH CHIPPENSALE SILVER TRAY,** 1776. Old English tea set, made in 1765. Old English tea caddy chest, 1767. Old silver porringer, by John Dixwell. Old silver spoons. Address No. 126, Care of ANTIQUES, Boston.

**ARMY BUTTONS.** A large collection buttons from the world's leading wars, correctly labeled and neatly arranged. For sale at the best offer. Address No. 105, Care of ANTIQUES.

**CURRIER AND IVES,** eight old colored prints, unframed. Best offer takes the lot. Address 115, Care of ANTIQUES.

**OLD CHINA.** Glass and pewter. Rare books and prints. Coins. THE ANTIQUE BOOK SHOP, 104 Pleasant Street, Worcester, Mass.

**DARK BLUE PLATES.** Lowestoft china, old pressed glass, set of old brass handles, white silk embroidered shawl, Sheffield teapot, pair of Sheffield coasters, old pewter, glass paper weights. Address 116, Care of ANTIQUES.

**A LAFAYETTE OLD BLUE SUGAR BOWL.** Excellent piece. Price, \$15. Address No. 118, Care of ANTIQUES, Boston.

**BLUE HISTORICAL WASH-BOWL AND PITCHER.** Upper Ferry Bridge over the River Schuylkill. Perfect. Also set of decorated china. Address 114, Care of ANTIQUES.

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**DEN CURIOS—OLD ARMS, INDIAN RELICS,** edged weapons, ivory carvings, minerals, fossils, pioneer crockery, brass and pewter coins, stamps, etc. Send 4 cents for illustrated circulars. N. CARTER, Elkhorn, Wisconsin.

**OLD PORTRAITS.** Several old paintings suitable for hall decoration. Address No. 125, Care of ANTIQUES, Boston.

**AN OLD UNFRAMED OIL PORTRAIT OF CAVALIER,** 22x28. Probably done by a Master. Just the thing for the decorator with highest clientele. Price, \$350. Address No. 120, Care of ANTIQUES, Boston.

**ANTIQUES.** An exceptionally large and fine stock of early American antiques; furniture in pine, cherry, and maple; old glass; historical flasks; American pottery; iron, etc. Stop when touring or advise wants. HOOSIC ANTIQUE AND HOBBY SHOP, Hoosic Falls, N. Y.

**FIREARMS.** Swords, daggers, battle flags, powder horns, flasks, medals, savage weapons, Indian curios. Lists free. STEPHEN K. NAGY, 33 South 18th Street, Philadelphia, Pa.

**PAIR LEEDS SALT GLAZE BASKETS;** chintz quilts; Bennington ware; two etched fluted flip glasses; pewter platters, various sizes; Millefiori paper weights. Address No. 117, Care of ANTIQUES, Boston.

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**PRINTS.** Fourteen rare copperplate engravings of the sixteenth century illustrating student life and customs in the college of Tubingen. Valuable for educational collection. For sale for best offer. Address No. 129, Care of ANTIQUES, Boston.

**OLD COINS.** Large fall selling catalogue of coins, free. Catalogue quoting prices paid for coins, 10 cents. WILLIAM HESSLEIN, 101 Tremont Street, Boston, Mass.

## BOOKS

CHINA COLLECTING IN AMERICA, by Alice Morse Earle; first edition, illustrations; New York, 1892; price, \$10. OLD ENGLISH CHINA, by Mrs. Willoughby Hodgson; London, 1913; price, \$7.50. CHINA COLLECTOR'S POCKET COMPANION, by Mrs. Bury Palliser; London, 1875; price, \$3.50. Address No. 503, Care of ANTIQUES.

THE ART OF THE OLD ENGLISH POTTER, by L. M. Solon; illustrated; 1906; price, \$1.50. CHAFFERS HANDBOOK of Marks & Monograms on Pottery and Porcelain; London, 1898; price, \$5. TULIP WARE of the Pennsylvania German Potters, by E. A. Barber; Philadelphia, 1903; price, \$15. Address No. 507, Care of ANTIQUES.

## WANTED

BANJO CLOCK. Collector will pay highest cash prices for old banjo clocks. Willard, Cummings, or Taber make. Address No. 204, Care of ANTIQUES.

CLOCK—BANJO OR GRANDFATHER. Made by David Williams or Job Wilbour. Address S. R. WILLIAMS, Minot, Mass.

CHINA. Collector wants to buy early American glass, flip glasses and jugs, also old glass paperweights. Address No. 202, Care of ANTIQUES.

CHAIR. Collector wants one fiddle-back Queen Anne chair, Spanish foot. Must be in good condition except seat. Wants to complete set. Address No. 203, Care of ANTIQUES.

STAMPS. Cash paid for large or small lots. F. E. ATWOOD, 683 Atlantic Avenue, Boston, Mass.

SHIP MODELS. Collector wants good rigged models. Must be antiques and of good workmanship and proportions, no half models desired. Broken or damaged rigging will be accepted. Send photograph, full description, and dimensions. Also state price. Address E. M. HUBBARD, 23 Acorn Street, Providence, R. I.

AMERICAN GLASS FLASKS AND BOTTLES. Desire correspondence with other collectors with view of exchanging duplicates. Address GEORGE S. McKEARIN, Hoosic Falls, New York.

FLINT-LOCK RIFLE to purchase, full-length curly maple stock, octagon barrel, brass mounted, in good preservation and original unaltered condition. DR. A. G. CLYNE, Paragould, Arkansas.

RAZORS OR BLADES. Unconced only. Any condition. Mail on approval, priced or for offer. HENRY T. LUMMUS, Item Building, Lynn, Mass.

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GENUINE OLD MORELAND PRINTS. Baxter prints. Bartzolozzi or any old colored prints of vertu. Address No. 807, Care of ANTIQUES, Boston.

OLD NEWSPAPERS, ALMANACS, EARLY AMERICAN DOCUMENTS, PAMPHLETS, BOOKS relating to American history published before 1860 and similar material. CHARLES F. HEARTMAN, Perth Amboy, N. J.

"AMERICAN GLASSWARE," by Barber. "Furniture of the Olden Times," by Francis C. Morse. The "Old China Collectors," complete volumes or single numbers. "State Street" Prints, single or volumes. Address No. 508, Care of ANTIQUES, Boston.

LITHOGRAPHS of Presidents wanted. Colored by N. Currier or Kellogg. Particularly desire John Adams and William Henry Harrison. Address No. 510, Care of ANTIQUES, Boston.

BOOKLETS. I desire to buy single numbers or complete sets of old State Street Trust Booklets. Address No. 511, Care of ANTIQUES, Boston.

PLAY BILLS WANTED. Old American play bills prior to 1870. Cartes de visite, photographs of actors and actresses, autograph signatures and letters of the Presidents, literary, and other celebrities. Address CHAS. T. GRILLEY, 49 Charles Street, Boston, Mass.

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# SOME INTERESTING BOOKS

*Under this heading ANTIQUES will list, from month to month, the names of recent and standard books dealing with collecting. In no one month, however, will the list constitute a complete bibliography. Listing of a book does not imply commendation; nor is omission an indication of disapproval.*

## FURNITURE

- ANTIQUE FURNITURE. By F. W. Burgess. 126 illus. \$3.50.
- CHATS ON COTTAGE AND FARMHOUSE FURNITURE. By Arthur Hayden. Linen chests, dressers, gate-leg tables, chests of drawers, bedsteads, chairs, Bible boxes, old clocks, ironwork and chintzes are fully described. Illus. \$4.00.
- COLONIAL FURNITURE IN AMERICA. By L. V. Lockwood. New edition in preparation. Illus. \$25.00.
- CREATORS OF DECORATIVE STYLES. By Walter A. Dyer. A book about historic styles in furniture and decoration. The examples are taken from private and public collections here and in England. \$3.00.
- ENGLISH FURNITURE, DECORATION, AND WOODWORK, ETC. Illus. \$7.50.
- FRENCH FURNITURE. By André Saglio. Illus. \$4.50.
- FRENCH FURNITURE UNDER LOUIS XV. AND XVI. By Roger DeFelice. \$4.50.
- THE FURNITURE OF OUR FOREFATHERS. By Esther Singleton. \$4.00.
- FURNITURE COLLECTOR, THE. By Edward W. Gregory. Illus. 8vo. \$2.50.
- HANDBOOK OF FURNITURE STYLES. By Walter Dyer. The story of the development of the period furniture styles from the Italian Renaissance to the present day has here been condensed in one handy volume for ready reference and easy study. Chronological tables and complete index. Illus. \$2.00.
- HISTORY OF ENGLISH FURNITURE. By Percy Macquoid. 4 vols., 1000 illus. \$100.00. Parts sold separately. Vols. 2, 3 and 4, \$25.00. Part 1, The Age of Oak. Part 2, The Age of Walnut. Part 3, The Age of Mahogany. Part 4, The Age of Satinwood.
- HISTORICAL GUIDE TO FRENCH INTERIORS, FRENCH FURNITURE, AND WOODWORK. By T. A. Strange. Illus. \$7.50.
- JACOBEAN FURNITURE. By Helen Churchill Candee. Describes and pictures the oak and walnut furniture of the 17th century. Illus. \$2.00.
- OLD ENGLISH FURNITURE. By F. Fenn and B. Wylie. Illus. \$4.50.
- OLD ENGLISH FURNITURE AND ITS SURROUNDINGS, 1600-1860. Illus. \$7.50.
- THE PRESENT STATE OF OLD ENGLISH FURNITURE. By R. W. Symonds. An outline of the history of English furniture from the earliest times to the end of the great eighteenth century. A practical handbook on old English furniture. Illus. \$20.00.
- FURNITURE OF THE PILGRIM CENTURY. By Wallace Nutting. Containing 1000 reproductions of photographs by the author of American-made furniture in the native woods, produced from 1620 to 1720. Utensils and hardware of the same period are included. \$15.00.

## CHINA

- THE CERAMIC ART. By Jennie J. Young. A history of the manufacture of pottery and porcelain for the reader and the collector. Special attention is given to the development of the art in America. Illus. \$5.00.
- CHATS ON ENGLISH CHINA. By Arthur Hayden. Gives information regarding the various makes, their marks, the factories, the value of pieces, etc. It deals chiefly with English china. Illus. \$4.00.
- CHATS ON OLD EARTHENWARE. By Arthur Hayden. In addition to the chapters on history, processes, anecdotes, etc., the book contains full tables of over 200 manufacturers' marks, lists of prices, a bibliography, and indices. Illus. \$4.00.
- THE CHINA COLLECTOR. By H. C. Lewer. Illus. 8vo. \$2.50.
- DUTCH POTTERY AND PORCELAIN. By W. P. Knowles. Illus. \$4.50.
- THE EARTHENWARE COLLECTOR. By G. Woolliscroft Rhead. Illus. 8vo. \$2.50.
- ENGLISH TABLE GLASS. By Percy Bate. Illus. \$4.50.
- FRENCH POTTERY AND PORCELAIN. By H. Frantz. Illus. \$4.50.
- OLD POTTERY AND PORCELAIN. By F. W. Burgess. 130 illus. \$3.50.
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